"The Magic Mirror," by Delavan Howland

THE NEW YORK DRAMATIC MIRROR

AUGUST 4, 1915 PRICE TEN CENTS

MARIE DORO
Who will appear in a new play during the coming season

Drama—Vaudeville—Motion Pictures

Nancy Winston amid the shrubbery of her summer home at Tarrytown, N. Y.

Robert Hilliard loves the cows and chickens quite as well as "first nights" on Broadway. Here he is shown playing the role of a farmer at his country place, Siasconset, Nantucket Island

Sarah Padden about to make a winning drive on San Francisco Golf Links

Mr. and Mrs. George M. Cohan on the boardwalk at Atlantic City

Another Atlantic City picture, showing Channing Pollock and Rennold Wolf getting inspiration for new musical comedies

Henry Hall caught in one of his hilarious non-studious moments at Los Angeles

Mary Agnes Cohan and her ardent admirer, Edwin Wallace Dunn, on the estate of Winchell Smith, at Farmington, Conn.

George Le Guere in a leisure moment in South Park, Los Angeles

Arthur Stein and Suzanne Rowe enjoying a sail on the "Suzanne"

Nigel Barrie in the surf at Long Beach

BETWEEN SEASON SCENES

THE NEW YORK DRAMATIC MIRROR

ESTABLISHED JANUARY 4 1879

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THE MAGIC "MIRROR"

By DELAVAN HOWLAND

"TO hold, as 'twere, the mirror up to nature"—such, in the words of the great philosopher-dramatist, should be the chief function and method of performance of that supreme expositor of Life, The Stage, with its machinery of The Drama.

"To hold the mirror up to nature," indeed; but what kind of a mirror? Not the ordinary flat reflecting surface used by any and every observer, which simply shows "virtue its own feature, and scorn its own image"—as they are.

No: the Mirror of the Dramatist is a Magic Mirror! It presents to view an image of life, truly; but not of life as it appears to the unaided eye. It shows us a semblance of Nature, in which the rays of light proceeding from the chief point of interest are concentrated and intensified; while all other points within the selected scope of vision are relegated to a greater or lesser degree of obscurity, according to their relationship with the chief point.

This mirror magnifies and brings closest to the attention of the observer objects in the foreground and center of vision, and dims or obliterates those lying farthest therefrom. It gives no flat, "literal," reflection of Life; because it is not a flat mirror, but a concentrating or focusing one!

In truth, our modern counterpart of the kind of "mirror" which Shakespeare had in mind—and that which more efficiently and scientifically fits the purpose stated—is the Lens, with its accompanying apparatus forming the Photographic Camera. If this instrument and its powers had been in existence and known to him when he wrote, it seems entirely likely that he would have fashioned his famous simile to read: "To hold, as 'twere, the Camera up to nature"

It has remained for the Motion Picture Art of to-day to seize and employ exactly the ideal means for artistic observation of Nature, which he, perhaps, prophetically imagined.

A prevalent misunderstanding of the character of photographic effect is shown in the well-nigh universal use of the phrase, "photographic exactness," to express the idea of extreme correctness in delineation. The Photographic Camera can present no absolutely true or exact image of anything. It automatically distorts the perspective and normal proportions of the scenes which it "registers," heightening the visual effect of objects at its focus, and decreasing that of others, as described. This is what makes it possible for a photographic view to be a work of art—when artistic selection of its field of vision is made, and its focus directed to the chief point of interest therein; while a picture (such as a Panorama) which has no visual center—and hence no chief point—can never be a true art-work, since it lacks the essential principle of Unity thereby.

Artistic qualities may be found in any scenes or phenomena. To bring them out and present them effectively it is only necessary to focus attention upon them, thus putting into operation at one and the same time the two methods of achieving artistic presentment—emphasis of the essential (or intensification), and disregard of the incongruous and non-essential (or elimination).

No full and literal transcription of life can pass as "Drama." The dramatic "mirror" gives no exact reflection of Nature—of Nature as it is—but rather of Nature as it is desired and intended that we shall see it. As an art, The Drama works and produces its effects through illusion—that effect due to the operation of imagination. Its pictures of life are illusions: its representations of reality are illusions of reality—their purpose is achieved when they seem to be real. This is the true dramatic "realism"—a seeming of reality. Any realism that goes beyond this—that attempts to accomplish an exact portrayal of Nature—at once defeats its own ends and blasts its own artistic purposes, by rendering unnecessary the operation of "imagination," and hence destroying "illusion."

True realism is never completely representative: it simply suggests reality—thereby inducing subjective action in the mind of the spectator (awakening the imagination), and at the same time adding to the force of the appeal, through the active effort at apprehension excited in place of a merely passive, receptive, attitude.

In the more or less conscious self-deception called "illusion," which we practise when viewing a dramatic representation, we voluntarily surrender our minds to the suggestions of reality, and actively assist in making them effective by the exercise of our imagination. Our will and consciousness must operate; for the moment that we cease to make an effort to believe in the "make-believe"—it becomes ineffective; and the moment that we actually do believe it to be real—in that moment we have passed beyond illusion into delusion (something quite different and beyond the domain of Art).

This "illusion"—which is the great and distinguishing characteristic of all "Representatory" Art—must be constantly present in every real dramatic representation; and all efforts and means must unite to preserve it. The instant that it vanishes there is no longer any art in the work, which becomes merely a form of information—some more or less faithful exposition of plain reality.

The imagination must rule. The same events and actions which cause pleasure when read about in a Novel, or work of fiction, have no "story" interest when observed in real life—because we are not obliged to imagine them as being true. So, a Play when it is an exact representation of actual happenings, is no Play. The spirit of "drama" is not in it. This "spirit," which is the supreme and animating principle of all art, is, of course, the quality of Ideality—in operation known as Idealism.

Idealism, alone, is sufficient unto itself. It is the quality which differentiates Art from Nature. Its associate, Realism, is its servant which may be dispensed with (as is the case in forms of "Absolute Art"—as Music). In a "Representatory" Art—as The Drama—Realism must of necessity be employed; but to form an alloy with the higher element, the baser must be transmuted. Imagination is the power which produces the magical result.

Every human being (i. e., every one gifted with a capacity for art-appreciation) recognizes, though unconsciously, and obeys the influence of this force—Idealism. The tendency to idealize is inherent in human nature. It is the essence of the "divine" implanted in us. We instinctively recognize that "naught is perfect here below," and seek to attain perfection in the only way possible for mortals—in our imagination! We view things as they are—and see them in our "mind's eye" as they should be, or as we would have them be.

The cause of the pleasure given by all art-representations, instead of being found in their realistic features, lies in our recognition of their unreality—of their being different from the imperfect reality, and of their presenting that something which human nature carves and which Art alone can produce—Novelty.

Novelty is only a form of Ideality. "There is nothing new under the sun," but in the realm of Imagination we find a power that can take what is, and recreate it in a form that never was! Any new thing can only be realized by first creating it in the mind as an ideal; and in the pleasure arising from the exercise of this God-like creative power, we find the sole end and justification of all artistic activity—the evoking of the "pleasures of the imagination."

The chief feature of Art, therefore, and that which distinguishes it from other forms of human effort, is—that it serves no ulterior purpose, and exists only for the pleasure which it gives—the highest kind of enjoyment of which mortals are capable, and the nearest to the "divine"—this pleasure of imaginative creation.

And all who are concerned in any artistic representation—not only the author or originator, but those to whom it appeals—must exercise this power in some degree. The auditor and spectator must each create in his own mind an ideal of his own to which he is being stimulated by the exposition of the original ideal of the author. And as no two persons' mental processes are identical, no two will form exactly similar ideals: wherefore any artistic presentment of reality must be more or less indefinite, in order to leave opportunity for that action of the spectator's imagination causing "illusion," and to allow for the aforesaid variation in idealizing power.

Which brings us back to our dictum that—true "realism" does not represent, but simply suggests. Idealized reality is what is seen when the Dramatist holds his Magic "Mirror" (or Camera) up to Nature. When this truth is fully realized and accepted, we shall hear no more of "Realism for realism's sake" in The Drama—or in any other art.

GERMAN PLAY IN CONSTANTINOPLE

Carl Lauff, the German playwright, has been translated into Turkish, and his comedy, "Pension Schoeller" ("Schoeller's Boardinghouse") was produced with immense effect in Constantinople a few weeks ago. Heretofore the Turks have shown a preference for French plays. In Brussels a company from one of the leading German cities recently gave a performance of Goethe's "Iphigenia" and will next produce "Der Jugendfreund," by Ludwig Fulda, author of "The Lost Paradise;" also "Minna von Barnhelm," by Lessing.

MADAME CRITIC

A CRY from the Far West has just reached me in the shape of an extract from the Portland morning *Oregonian*, in which the writer comments upon some of my recent observations regarding the pretty girls to be seen in our Broadway musical productions, and concludes with the following:

"No wonder these pretty girls are spoiled. Of course, you must realize that Madame Critic isn't referring to the queer, ill-assorted sets of antiquated chorus dames that are sent out to us on the Coast in the average musical plays. She means the gorgeous, good-looking creatures who ornament the Broadway productions and stay in New York while the show season is on. They do not have to leave their handsome apartments to come trapesing across the continent. We saw a few of them with the Ziegfeld show, and the Winter Garden companies bring them to us, and Blanche Ring used to."

Now, the man who wrote that seems to be very sensible and kind-hearted. Possibly he has been to New York a few times himself and understands its irresistible attractions for the young and beautiful women who evidently prefer to take life just as comfortably as they can to "trapesing across the continent," as he describes the trip in appreciative terms.

I am sure that were he to listen to a bit of intimate conversation among those girls who, for one reason or another—chiefly because they are not beautiful enough to touch the Broadway standard—are obliged to do the *trapesing*, he would sympathize with them in their journeyings. If the beauties could jump from New York to Portland, I believe that they would be glad to make the trip frequently, and no doubt in a short time would be singing of the delights of that Western city as effectively as they shrill the joys of Circus street.

But when there is a long list of cities, towns, hamlets which intervene, together with all the discomforts of unaccustomed food, lodgings, and sleepless nights on accommodation trains, it is not strange that a beautiful, popular, and luxury-loving chorus girl shrugs her pretty shoulders, gives a scornful glance, and says, "Broadway or nothing."

And what are the poor managers to do? They offer all sorts of inducements; for, naturally, they wish their out-of-town companies to maintain their standard for beauty for which they were noted before they began *trapesing*. But in the faces of the pretty girls of the front row they are helpless. It would seem an easy matter to discover other girls equally as pretty to fill the places of the balky ones, but don't you believe it.

There are so many things required of a front-row girl to make her more desirable than others in the several hundred competitors for the same position. If a girl wants to know *just how pretty she is*, I should advise her to apply to the management of a big musical production which is engaging its chorus. It won't take long to learn all her good and bad points in unmistakable terms. It's a severe test, but worth taking when in doubt.

Really, the standard of beauty that is competent to bask in the glare of the strongest calcium and to be inspected at closest range along the aisles and runways is very high, as any number of girls from small, distant towns have discovered. These young women have been brought up, by reason of the admiration of the village in which they live, to believe that all they have to do is to walk into the most noted beauty-selector manager's office and a place in the front row is theirs.

But beauty in Backbay and beauty in New York are two different types. I have heard many men, strangers to our city, say that they can see more beautiful girls on one block on Broadway than they could in an afternoon's stroll elsewhere. Like the girl from the small town who has been told that she is a born actress because she can mangle a poem or do in what used to be called "elocution," the village belle learns on arriving on Broadway that the competition is overpowering, and she has got to show them, in order to make a start in a position, where she will attract attention, for beauty from all these United States is on display here, and, as a man I know likes to express it, "one becomes very choosy."

The gentleman on the *Oregonian* knows all this, for like most of those Western newspaper men, no doubt, he makes a trip East to the Waldorf at least once a year, and remains long enough to transact all his business, and "look them over" besides. I tell you those Western men are not missing anything in the amusement field, and if the press agents who *trapse* across the continent imagine that they are putting anything "over" on them they'd better wake up.

I have any number of friends out on the Coast, men who publish big newspapers. Some of them have come there from the East. They enjoy New York keenly; and they know New York, too; all the best clubs, as well as the hotels and amusement places—but do you suppose I could persuade one of those powers to say that he preferred New York to the Coast?

Never! They give due appreciation to our island for their good times while here, but they politely add that they are glad they went West to live—that there is a lure, and at the same time a wholesomeness, about it that calls them back after they have been here a little while.

If the *Oregonian* gentleman doesn't exaggerate—and Westerners as a rule do not—Portland is in the habit of seeing antiquated chorus dames. That is too bad. If our beauties only realized how sincerely their charms would be appreciated so far from home, I feel quite sure they would be willing to take a chance on the discomforts of travel and give the Pacific Coast a real treat. It would be a clever move on the part of some beauty manager to advertise his front row as original, and then actually to make good on the assertion, he would be amply rewarded by packed houses.

Moffett, Chicago.

MISS IRENE FRANKLIN,

Whose Delightful Song Characterizations Are a Brig t Feature of "Hands Up."

And I'll wager a whole lot that the Westerners will know a blue-blooded Broadway beauty from a substitute.

After a long period of inertia, the Summer theatrical season is beginning to arouse itself in an endeavor to make the stay-at-homes content with the hot weather for which they pined so long. The search for novelties by authors and managers is still on, and goodness only knows where this wild craving to satisfy the public taste is going to lead us. As I have remarked before, it would appear that the manufacturers of musical comedy have about exhausted all the known and unsuspected tricks for catching the wary interest of their patrons, yet the stage managers continue to strive, and once in a while we are surprised. But their endeavors are not to be compared with the strenuous activities exhibited by the composers of those barbaric fancies entitled farces.

It remained for Messrs. Paul Dickey and Charles W. Goddard, authors of "The Last Laugh," however, to furnish us with something distinctly different in the shape of a laugh-provoker when the curtain rose on a thoroughly equipped operating room or private laboratory, as the place was described on the programme. The furnishings of the room would have delighted the most exacting of young physicians, for there were all sorts of electrical apparatus, and all the other things that send chills of apprehension down the spines of the bravest patients. And there was much talk about a mass of flesh and bones and other ingredients which go to make up the sum total called man. The thought would have been thrilling on a cold Winter night—the sort of night when we like to cuddle up close to a perfectly working collection of hot-water pipes and read about that amazing person, Frankenstein. No one would ever suggest Frankenstein as a huge joke. But right there was where the authors of "The Last Laugh" decided to give us one better, for they determined to make a laugh out of their conception of a Frankenstein. They were awfully generous, and, by way of good measure, furnished us with two individuals done up in wadding and a nigger porter of the shivery type, played in Stephen Maley's best style, who was more afraid of the strange man who hadn't yet come to life than was the audience. The individual who was to demonstrate that a doctor had discovered the secret of the universe was supposed to be a full-grown man; and as he lay in a glass case, giving suggestions of an enclosed operating table and a summery sort of coffin, there was something uncanny about him, for only the soles of his bandaged feet could be seen—thus stimulating the fancy of the onlookers to a desire for a larger portion.

I couldn't help wondering while the dialogue progressed why, in the make-up of this fellow in the glass cage, the doctor seemed to have omitted all discussion of blood, a word usually calculated to inspire horror. Perhaps he thought he would not be too unkind to the audience; yet if a man be lacking in blood, what sort of a fellow would he be? Maybe the playwrights decided that we could figure that out for ourselves. Bosco, the colored fellow, was the one human who was afraid of the occupant of the glass case. The doctor's daughter, Inez Plummer, always sweet and engaging, played very sincerely and ingenuously the role of a young woman without two grains of sense. The doctor's daughter was keen for nursing the twenty-eight-year-old "baby," and dressing up like a trained nurse to do it. Inez Plummer looks enough like Jane Cowl to be a relative, which means she is very pretty. She was the most cheerful and trusting person in the play.

Everybody wanted to get the laugh on somebody else, it seems. And even the doctor who was supposed to be losing his mind was merely playing a serious joke on his prospective son-in-law, so it was a question of hunting the laugh in the operating room.

Edward Abeles had a long role—I am sure of that—and he acquitted himself admirably; but the truth must be told; he scored the hit of the evening with two words, *da* and *goo*, which never failed to delight the audience into genuine laughter.

I haven't been able yet to determine just who was the last person to find the laugh fastened on him.

I saw Paul Armstrong sauntering down the aisle with apparently not a trace of his recent severe illness, and I am willing to wager he was glad somebody could see an operating room as a big joke. Then there was Metcalfe of *Life*, with a radiant smile which neither the terrific heat nor the doctor's little joke could affect. K. of C., alias Kelcey of the *Clipper*, was in animated converse with Toxen Worm and Jean Nathan; and he hadn't turned down his right eyelid when I looked inquiringly at him, so let us hope "The Last Laugh" will go some.

MARIE B. SCHRADER.

REJANE THRILLING LONDON

The great French actress, Madame Rejane, has once more thrilled her hearers at Queen's Hall, at the final concert of Mr. De Lara's series, by her "unforgettable art . . . as exemplified once again in the poignant text of Elgar's 'Carillon,'" says the London *Telegraph*, "and what fresh thing remains now to be said of a performance which, twice before within recent weeks, had won for that superb artist such a triumph as no mere words could adequately convey? Yet on Saturday, as it seemed to us, she rose to greater heights of overwhelming passion and poignant expression than ever before. . . . Was there, one may well wonder, an eye undimmed in that great audience, as Madame Rejane, in accents of inexpressible pathos, gave utterance to the anguish of Belgian hearts?" The thrill caused by the mingled emotions of patriotism and musical feeling felt by Madame Rejane's hearers has also been shared this year by those who have heard the great French artist, Marthe Chenal, sing the "Marseillaise" in Paris, and by the crowds that joined in Petrograd's musical celebration of the first fall of Przemysl, when, through the gloom of falling snow and failing light, the air became resonant with the strains of the most glorious of all national hymns, that of Russia."

NEW PLAY BY BROADHURST

George Broadhurst is putting the finishing touches to a new play which he will produce early in the Fall with George Fawcett in the principal role.

Mr. Broadhurst's "Law of the Land" will be sent on tour with Julia Dean heading the cast. William Riley Hatch has been engaged to play the part created by Mr. Fawcett.

Personal

AROZARENA.—The Paris correspondent of THE MIRROR, Mr. Tor de Arozarena, whose comments on new plays in France have been read with interest by many readers, has secured the English-speaking rights to Henri Lavedan's war drama, "Servir," which proved a marked success when Guitry played it several seasons ago. He has recently completed the translation under the title of "The Soldier" and hopes to have it produced in America at an early date.

Floyd, N. Y.

CECIL LEAN,
The Exuberant Comedian Who Plays the Leading Role in "The Blue Paradise."

ASHWELL.—Among the English players who are entertaining the soldiers "somewhere in France" is Lena Ashwell. A London report states that at Rouen recently she alone gave over one hundred and twenty concerts to more than 100,000 men. Miss Ashwell's last appearance in New York was in "Judith Zaraine," at the Astor Theater, in January, 1911.

BROOKS.—Frank H. Brooks, for the past two years correspondence editor of THE MIRROR, has resigned to become editorial writer and assistant to the publisher of the Richmond *Times-Dispatch*. Mr. Brooks is a veteran newspaper man whose career covers long and honorable service on Chicago, Kansas City, and New York newspapers. He was for eight years Sunday editor of the Chicago *Tribune* and for seven years night editor of the old Chicago *Times*. He was also correspondent to the Chicago *Tribune* on the tours of Sir Wilfred Laurier, Chauncey Depew and other eminent statesmen and politicians. Mr. Brooks entered upon his new duties on Aug. 2.

FORD.—H. Clay Ford, whose death was recently chronicled, will be remembered by older actors and playgoers as the manager of Ford's Opera House in Washington on the night that Lincoln was assassinated. He was an intimate friend of the Booth family and especially intimate with John Wilkes Booth, who made the theater his headquarters when he happened to be in Washington. On the day before the assassination, Mr. Ford himself took charge of the decoration of the President's box and when he had finished festooning it with flags left his knife lying on the floor of the box where it was later found by the Federal authorities who arrested Mr. Ford and held him twelve weeks on suspicion of his being implicated in the tragedy. Mr. Ford, however, was cleared of all connection with the crime, and immediately re-established himself with his friends and patrons.

GUNNING.—Announcement has been made of the secret marriage in San Diego, on July 24, of Louise Gunning, light-opera star, and Oscar Seiling, first violinist in the Brahms quintet. The marriage is the culmination of a romance begun when they met six months ago on their adjoining ranches at Sierra Padre, Cal. Miss Gunning, who had been filling a European engagement, was forced by the war to return to America. No sooner had she arrived here than she hastened to her Western ranch. Miss Gunning was the star of "Marcelle," "The Balkan Princess," and other light operas. She also made a record for herself while singing with Madame Schumann-Heinck, who is one of her closest friends.

MASTERSON.—Kate Masterson, magazine and newspaper writer, is in the observation ward of Bellevue on a commitment issued by Chief Magistrate McAdoo, at the request of Miss Masterson's brother, Supreme Court Justice William J. Kelly, of Brooklyn. Miss Masterson, who has lived at the Brevoort, Fifth Avenue and Eighth Street, for the past three years, believes the agents of labor unions have been pursuing her, seeking an opportunity to make away with her. She has written many letters appealing for protection to President Wilson, Governor Whitman, Mayor Mitchel and Police Commissioner Woods.

Miss Masterson began her newspaper work on THE MIRROR in 1891, writing under the nom de plume "Matinee Girl." She joined the staff of the *Herald* in 1893, and with the outbreak of the Spanish War went to Cuba for the *American*, then the *Morning Journal*. She acted as London and Paris correspondent for New York papers from 1904 to 1907. Returning to New York she wrote many popular short stories and poems. Among her books are "The Dobleys" and "The Thirteenth Apostle." She is also the author of "A Yellow Primrose," a three-act comedy.

O'HARA.—Fiske O'Hara is playing this week at the Temple Theater, Detroit, his last week's engagement in vaudeville. On the termination of this engagement he will go immediately to Chicago to rehearse his new play, "Kilkenny," by Augustus Pitou, rehearsals beginning Aug. 9 at the Blackstone Theater. Mr. O'Hara asks THE MIRROR to extend to the United Booking Offices, their managers, and his agent, Miss Jenie Jacobs, appreciation and thanks for a delightful Summer in vaudeville.

SPALDING.—Albert Spalding, the American violinist, is engaged writing a suite for piano and violin which he expects to use on his programs the coming season. The suite is in four movements and is claimed to be a most interesting work. Mr. Spalding has written a melody on a negro theme called "Alabama."

ACTRESS APPEALS FOR WAR VICTIMS

(From the Detroit News.)

An appeal has been made to Detroiters by Madame Alexandra Viarda, the Polish actress, to co-operate with her in an effort to promote the welfare of crippled soldiers of the European wars. Many prominent citizens of Detroit have promised her support in her local campaign. C. Leidish has given her space in his office at 69 Fort Street West, as a headquarters.

Madame Viarda will appear in an entertainment to be presented at Harmonie Hall for the benefit of Munich Home for Crippled War Heroes, of which she has been appointed the official representative in America. She will give selections from Schiller's masterpieces. The date of the entertainment has not been decided on.

Those wishing to communicate with the Polish actress concerning her mission in Detroit can reach her at 69 Fort Street West.

MADAME ELSIE DE TOURNEY, WELL-KNOWN ACTRESS, AND HER SON.

WHO can deny that a fine play finely performed is among the noblest productions of art?—DISRAELI.

DRAMA AND AGRICULTURE

The experiment on the part of the University of Minnesota to stimulate interest in agriculture by supporting performances of two prize plays dealing with farm life, "Back to the Farm" and "Kindling the Hearth Fire," and the subsequent offer of the Massachusetts Agricultural College of a prize for a drama of rural life, which must not ridicule that form of existence, call to mind the intimate part rural plays have had in the establishing of a typically American school of dramatic literature, says the Rochester

MISS NATALIE ALT,
Who Will Sing the Prima Donna Role in "The Girl Who Smiles," which Opens Next Monday at the Lyric Theater.

Times. Indeed, the only approximation to the creation of a native drama in this country centers in that group of plays which is headed by James A. Herne's "Shore Acres" and Denman Thompson's "Old Homestead." Others, such as "Way Down East," "Sky Farm," "The Village Postmaster" and several more of the same style, have contributed their share in a less significant degree.

It is worthy of note that no type of play since that period, even those dramas that have reflected frenzied finance or various phases of life in our great cities, have succeeded so fully in attaining the distinctly national spirit that justifies "Shore Acres" in being called "an American classic." Technically and constructively most of these plays were crude and unfinished specimens but the spirit of America lurked in the characters and life of those around whom the stories were woven. Agriculture and the theater in this country are not so widely separated after all and in these arid days of the drama, when social and physiological plays vie with the fads and "causes" of the times, there is room for congratulating those persons who have realized that interest in both American farming and American drama may be aroused at the same time. There is no reason why a prize play for an agricultural school may not comprise qualities of dramatic art quite as successfully as a prize play for a theatrical manager.

PARIS THEATERS SUFFER

The theaters have been affected to a greater degree in France than in any other of the belligerent countries. Though conditions in Paris are somewhat better now than at the time the seat of Government was moved to Bordeaux, they are by no means normal. *Le Figaro*, in its issue of July 1, says that up to that date, the work in aid of artists and employees of the Paris theaters had provided 100,000 meals to needy theatrical people.

GERMAN ACTORS AT THE FRONT

A report from Berlin says that 3,500 German actors are fighting for their country. Many of them have distinguished themselves and won the iron cross. Noted actors like Paul Wegner, Ernest Multa and Otto Province received the iron cross of the first class, and 220 members of the stage the iron cross, second class.

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OSHKOSH

WHEN itinerant wit was cheaper than it now is—there was such a time—when a traveling salesman wanted an anchorage for his funny story, he selected Oshkosh. When a slap-stick comedian was stranded for a locality in which to swing his antics he put his jibes on Oshkosh. The "he and she" humorist who felt forced to name the place where the incident or dialogue occurred, made Oshkosh the habitat. The name fit everything that was supposed to be trifling or ludicrous. The nomenclature slipped from the tongue as if it had been lubricated.

You don't hear so much about Oshkosh in the ways mentioned as formerly. It has come into its own as a commercialized center. It has capital and standing, and when a man who lives in Oshkosh comes to the metropolis of any State and registers the name of his city, the bell-hop doesn't escort him to his room to warn him to turn off the gas—if that is the luminant—instead of whiffing it out with his breath.

All of this will interest the theatrical profession, and especially any who may not have visited Oshkosh recently. One of the sterling men of Oshkosh is the theatrical manager of the town. He is called "Honest" JOHN WILLIAMS. He dates back to the time when DENMAN THOMPSON had a part in "Uncle Tom's Cabin"—to the days when YANKEE ROBINSON'S was as good a circus as PHINEAS BARNUM'S. To the time when TONY PASTOR'S Song Book was one of the best sellers. He is the owner of the Grand Opera House. It was built by a stock company of business men. They didn't know how to run it and leased it to "Honest" JOHN WILLIAMS. He showed them the "trick," and then he bought it.

No company that ever made a contract with "Honest" JOHN WILLIAMS got the worst of it. It got to be a saying in Oshkosh, "as good as 'Honest' JOHN WILLIAMS'S word." The best attractions that travel never cut out Oshkosh, because "Honest" JOHN WILLIAMS manages the theater. Bookings of the best brand are offered to Oshkosh, because "Honest" JOHN WILLIAMS knows the business and if he accepts a booking it is prima facie that the play will make enough to get out of town with a surplus. "Honest" JOHN WILLIAMS could go anywhere and make a living. But Oshkosh couldn't make every play pay if it wasn't for "Honest" JOHN WILLIAMS.

In this age when so many managers are unwarrantably under suspicion of double dealing, it is refreshing to turn to one who is regarded by the profession as the salt of the earth—"Honest" JOHN WILLIAMS, of Oshkosh. It isn't amiss to add that Oshkosh is entitled to some credit for keeping "Honest" John in its midst.

MANAGERS NOT IN TEARS

IT is wasted sympathy to tell theatrical managers who have seen their stars slip from managerial orbits and alight on the films to dry their tears. As the acknowledged vehicle of the dramatic profession THE MIRROR has found no manager who has lost a star in sackcloth and ashes.

It would be ungrateful in these managers to be indifferent, just as it would be indifferent in a banker to turn up his nose at his cashier because the latter considered it to his interest to change his business. There were stars before there were moving pictures, as there will be stars when there is no more room left for stars in the moving picture industry.

Any star in the FROHMAN and BELASCO firmaments is there for business. If any quit it will be to better financial interests. So far as we are advised no star who has changed from the spoken drama to the camera has obligated himself or herself to remain in the new field. We hazard the guess that they will all come back. And if they do not, there will be others to take their places. The world is too big, the times too pregnant with events, for any one line of business to be stopped because any one factor has changed its course. There will always be green valleys in Thrace. The spoken drama will miss BURKE, MANTELL, Mrs. FISKE, et al. But it won't go out of business.

Hobart J. Cavanaugh and his wife, Florence Heston, have been engaged by the J. C. Williamson Company, Ltd., for its principal Australian organization. The Cavanaughs have recently been touring South Africa under the Williamson management.

Frances Demarest, who has been appearing in "The Passing Show of 1915," has been added to the cast of "The Blue Paradise." Helen Eley is playing Miss Demarest's role in "The Passing Show."

DENVER CRITIC DISAGREES

Mr. John S. Barrows's Reply to an Editorial in "The Dramatic Mirror"

DENVER, COL., July 27.

Editor DRAMATIC MIRROR:

SIR.—In justice to all concerned, I am writing you to correct some of the very flagrant misstatements, which evidently occurred in the outline and plot of Florence Roberts's new play, "The Claim," in the form with which you were "favored" (to copy the quotation marks) with it.

Please understand that this is not by way of attacking your editorial judgment of the play, for I have great respect for THE MIRROR'S opinions, and hold a high estimate of its value as a publication. But your editorial contains such an evident indication that the outline furnished you was hopelessly garbled that it seems a necessity to make certain corrections.

The writer of your editorial has evidently gained the impression that the early vicissitudes of the "heroine"—her marriage to the black sheep, his death and the desertion of the child on the bar—constitute the first part of the play. Fortunately, they are merely brought out by allusion. The action opens when the child's mother, bent chiefly on extortion, arrives at an Arizona town as a saloon singer, in order to meet the miner's sister, who has adopted the waif.

The rest of your synopsis is substantially correct, with the exception of the statement that the child's mother has taught her to sing "Abide With Me." As the mother has not seen the child for six years, and as the child has no recollections of the mother, it is quite evident—were the mother's character not sufficient—that this is wrong.

Of course, the theme is the old one of the regeneration of a woman by a child, although the woman in this case is not a bad one at heart, and the play can stand a great amount of revision. But the plot as worked out—and not as it is related as a "favor" by some one either holding a bit of spite or else possessing a strangely erratic memory—is logical enough. It is natural enough for the mother to abandon thoughts of blackmail after her finer instincts have been aroused, and it is natural enough for the miner in the play, as his environment has shaped him, to fall in love with her.

Personally, as far as the worth of the play goes, I feel neutral on the judgment of those better versed in the matters of the stage than I am, but I cannot feel that the play has received a square deal in this instance. I do not consider it a great play, but I think it is interesting and not degenerating as you intimate.

Regarding the gibe at its being Western drama, I wish to say as emphatically as I am able that the people in it are more true to their setting than in any Western play I have ever seen or heard of. And I was born and raised and have earned a daily wage among people of this kind. I could name, or describe, to you offhand fully a dozen men who are depicted to the life in one part in the play—that of an old, ever-hoping prospector. Did your informant quote to you the lines in the play in which the old prospector, rudely interrupted from his dreams by the question of what he would do for himself if he ever made the strike of which he has talked, stammers, and then decides he would go right on prospecting? That one part in the play is a composite picture of hundreds and hundreds of men in Arizona—where the scene is laid—as well as in Colorado and in New Mexico, and in Utah, and in Idaho, and in Montana. I've played cribbage with some of 'em, and borrowed tobacco from others.

Regarding more particularly the essentials of the play itself, I do not know whether or not the human emotions concerned are particularly Western. But, geographically and chronologically considering it, can you specify as to whether a play is typical of Arizona or the New Hebrides when human nature alone is considered?

Accept my assurances of high regard for THE MIRROR.

Yours very truly,
JOHN S. BARROWS,
Dramatic Editor Denver *Times*.

[The article referred to by Mr. Barrow as an editorial in THE MIRROR, July 14. The information which suggested the article was sent from Denver by another critic. Mr. Barrows is a competent dramatic authority, whose opinion is highly esteemed by THE MIRROR. His letter is evidence that critics in Denver differ as they do in other cities.—ED. MIRROR.]

GOSSIP

Juliette Lippe, of "The Passing Show of 1915," has declined an offer to appear at the Grand Opera House, Buenos Ayres.

Grace Carlyle, recently with "A Pair of Sixes," has been engaged by H. H. Frazee for an important part in "Brother Masons."

Mr. Fred Erick has been re-engaged for next season as a member of the Granville Barker company.

Gus Weinberg, who will appear in "See My Lawyer" when it opens the Eltinge Theater, has gone to Siasconsett.

Phyllis Carrington, who was last seen in "The Third Party," is spending the Summer months in Ephraim, Wis.

Miss Louise Muldener, that excellent actress, is spending the Summer in New York, and has not yet signed a contract for next season.

Ruth Stanton, of Atlantic City, has won the $25 prize offered by F. Ray Comstock for the best lyric for "Red, Red, Beautiful Red," a song in "Nobody Home!"

Irene Duke, last season with "High Jinks," has been engaged by Perry J. Kelly for the role of the French maid in "The Prince of Pilsen."

Thurman F. Bray, the scenic artist, is spending the Summer months at Winslow, Ark., in the Ozark Mountains. He has been re-engaged for a second season at Dallas, Tex.

Alfred de Manby, a member of Daly's Theater company of London, has been engaged to appear in his original part of Lord Amersham in "The Girl from Utah" at the Knickerbocker Theater on Aug. 9.

Fred H. Speare, who scored a marked success the past season with the original "Potash and Perlmutter" company, is spending a vacation at Far Rockaway, Long Island.

EDITOR'S LETTER BOX

[Correspondents asking for private addresses of players will be ignored. Their professional addresses can be found by looking up the company with which they are engaged under "Dates Ahead." Letters addressed to players whose addresses are not known to the writers, will be advertised in THE MIRROR'S letter-list or forwarded to their private addresses if on file in THE MIRROR office. No questions answered by mail.]

ANXIOUS.—(1) Florence Malone will be with one of the road companies of "Under Cover." (2) We do not know where Saxone Moreland is at present.

JACK F. COLLINS, Yellowstone Park.—Lulu Glaser appeared in the burlesque of "The Merry Widow" at Weber's Theater, Jan. 2, 1908. Gla-ser is the correct pronunciation.

MRS. GERALDINE HALL, Brooklyn, N. Y.—(1) Gertrude Rivers is resting at her Summer home. (2) Misses Montgomery and Moreland are not playing now. We do not know their addresses.

DRAMATIC READER and MISS KATHERINE DAVIS, Brooklyn, N. Y.—Noel Travers and Irene Douglas are in town. Their plans for the coming season have not been revealed yet. Letters addressed in care of MIRROR will reach them.

MABEL O'NEIL, Woodhaven, N. Y.—(1) The Crescent Stock company will open early next season. By watching THE MIRROR you will find the opening date. (2) Some of the players will be May Desmond, Alfred Swenson, Frank Fielder, Henry Carlton, Daniel Lowler, Caroline Lacke, James McCurdy, and Kate Woods Fiske. The rest of the cast will be announced shortly. (3) We do not know how many years ago Leah Winslow appeared as a dramatic reader in Bath, Me. (4) If Mr. Schofield announced from the stage of the Crescent that he will be with you next season, he probably knows.

R. F., INTERESTED.—(1) We should like to gratify your wish, for our own sake, but "the thirty-six known situations" are not available. They were first compiled by Gozzi, the Italian dramatist, and later by a French writer; but the book is not at hand. (2) Israel Zangwill's plays include "Six Persons," "Children of the Ghetto," "The Moment of Death," "The Revolted Daughter," "Merely Mary Ann," "The Serio-Comic Governess," "Jinny the Carrier," "Nurse Marjorie," "The Melting Pot," "The War God," "The Next Religion."

THE RETORT PEPPERY

Editor DRAMATIC MIRROR:

SIR.—With considerable surprise I read Will A. Page's review of happenings at San Francisco in last week's MIRROR.

Mr. Page admits, or rather confesses, he never heard of Francis X. Bushman. Mr. Bushman should consider this quite a compliment. Perhaps Mr. Page is the ostrich of the theatrical industry. He probably has kept his head in the sand so long that events of prime importance passed unnoticed.

For his edification, I will tell who Francis X. Bushman is.

He was the winner of the Popularity Contest conducted by the *Ladies World*.

He polled several million more votes than his nearest competitor.

He receives $1,000 a week salary in addition to a working interest in the films bearing his name.

He is one of the most modest and unassuming of men in the film industry and regardless of receiving several thousand letters weekly. He never seen in public, has never been connected with a scandal, and has the largest individual following of any male star on the screen.

Metro will release "The Silent Voice," with Bushman in the title-role, about the same time the first Farrar picture is released. If Mr. Page has some of the money left he made with his stock company at Richmond, Va., I will bet him any amount he will name that Bushman, side by side with Farrar's picture, outdraws it.

Regarding my work with Bushman at San Francisco, and the fact that a local assistant very near spoiled the "bomb" story, I secured sixty columns of reading matter on Bushman throughout the Coast. All Mr. Page secured was one story, in which he stated that Farrar rode on the front end of an engine in order to catch her train.

Bushman will probably struggle along and earn nutrition, regardless of Page's ignorance of who he is.

We have the ninety-five papers that "free paged" the Bushman bomb story for Page's inspection at the Metro office. If he contemplates writing any more on motion picture topics, I suggest that he start in like other "extras," and learn from the bottom up—for there is room aboard at the top for all and he may become a leading man.

HARRY REICHENBACH.

THEIR OTHER BUSINESS

An Actor Who Plays the Stocks and Crops and One Who Installs Telephones

We are not all alone unhappy.—Shakes.

There are playerfolks who do other things besides footlighting it. An example, Vaughan Glaser. Off the boards, a cool, calculating business man. When he gets his morning paper, instead of turning to the theatrical page to see what the flinty-hearted critic has evolved, Glaser looks first to the financial news. The fluctuations of rubber, how the crops are doing, especially the alfalfa crop, and the outlook for a cold Winter which will fill his big ice factory down at Long Branch, are more to Glaser than full houses and applause, or otherwise, as the critic sees 'em. Recreation, baseball. But everybody has that. His love for the great American game induced him at one time to put Ty Cobb on the stage as an actor. But Cobb got clammy in the attic and boozy in his pedals and quit. Glaser let him go back to the diamond.

And again: Here we have L. A. Howard, also an actor. During his Summer layoff he is installing telephones for a company out in Minnesota. No one would take Howard for a Thespian when he goes out to fix a telephone. He looks like a hired man. But he can fix a 'phone so that nobody at the other end of the line can be busy. Howard has a Fall scheme. Instead of going back to the boards he will fit out a wagon, a prairie schooner, and install therein a piano. Mrs. Howard is a pianiste and a singer. Howard will drive the team and wander across the Southwest, stopping at all crossroad towns. When the team stops Mrs. Howard will start up the piano and sing, and Howard will stand by to induce the "rubes" to invest in the music sheets and do the barker act. They expect to be able to break up the moving picture industry wherever they find it.

DEATH OF WM. LEGRAND HOWLAND

William LeGrand Howland, composer and playwright, died on July 26 at his Summer cottage at Douglas Manor, L. I., following an operation for stomach trouble. Mr. Howland was forty-two years old. He was born in Asbury Park and at the age of seventeen went to Germany, where he studied composition and vocal music under Philip Schwanka and Felix Schmidt. Later he went to Milan and Paris, remaining in the latter city several years. Among his best-known musical works were "Sarrona," an opera produced at the New Amsterdam Theater five years ago; "Nita," an opera produced in Paris and at Monte Carlo; and "Ecce Homo," an oratorio.

In recent years Mr. Howland has devoted his time to playwriting, and only two weeks ago his latest play, "A Live Wire," was produced at Atlantic City. He was the author of "The Smouldering Flame," presented here two seasons ago. Mr. Howland is survived by his wife.

ST. PAUL'S SOLDIER-MUSICIAN DEAD

Ferdinand Spiegel, sixty-seven years old and one of the best known musicians in St. Paul, Minn., died in that city July 24. Mr. Spiegel served through the Civil and Spanish-American wars as a member of regimental bands and was connected with the original Great Western or Siebert's band of St. Paul. He was born in Saxony, Germany, in 1848, and came to America when he was one year old. When thirteen years old he enlisted as a musician in the Fifth Regiment of the Michigan volunteers, and two years later joined the Nineteenth United States Infantry, with which he served until the end of the Civil War. Four years after the war was over he went to St. Paul.

KNICKERBOCKER NOT YET LEASED

A persistent report that the Knickerbocker Theater had been leased to a motion picture company for the coming season has caused Klaw and Erlanger to issue the following announcement:

"The statements which have been circulating in the daily papers about the lease of the Knickerbocker Theater by the Triangle Film Corporation are not true. We have been in negotiation with that corporation for a rental of the Knickerbocker Theater for a period of six weeks. The Triangle Film Corporation has never wanted to assume responsibility beyond that period, nor have we as yet signed any contracts for any period whatsoever."

THEATER BOAT SINKS IN THE OHIO

The *Water Queen*, a floating theater steamer, sank near the mouth of the Great Miami, on the Kentucky side of the Ohio River, July 26, when it ran onto the rocks while being towed by the *Morning Star*. Twenty-eight members of the theater company and crew were rescued. James Rice, manager of the theater company, places the loss at $5,000. Members of the company lost all of their belongings. The boat will be raised and repaired.

SARA ALLGOOD AS "PEG"

LONDON (*Special*).—Sara Allgood, who will be remembered for her series of brilliant performances with the Irish Players of the Abbey Theater, Dublin, a few seasons ago, has been engaged to play the title-role in the "Peg o' My Heart" company which will shortly be sent on a tour of the English provinces.

Laurette Taylor will continue to play Peg in the London production.

AN OLD TRICK

Irate Author After the Man Who "Fixed Up" a Sketch and Claims All Rights

SIR.—In the interests of our profession, may I ask you to publish the following facts?

Toward the end of June I met an actress who was looking for a sketch. I began to outline the plot of one by Alicia Ramsey, my collaborator in many plays and sketches acted in the regular and variety theaters in England. This sketch was played by a distinguished actress in the chief vaudeville houses in England for over half a year.

I had only got a little way in the scenario when the actress said to me, "I have already had that play with that title read to me."

I assured her that was impossible, as I had never submitted the MS. to her.

She insisted, however, and recounted so many incidents of the play that I could not doubt she was correct in saying she had already heard it.

To make doubly sure, however, I sent her the original MS. the next morning. She read it and said, "This is the play I heard, except that one small part has been introduced into it."

I obtained from her the name of the so-called author and asked him to meet me with a view to my hearing the play. The meeting which was arranged did not take place, and in reply to my request for another appointment he wrote, on July 6, that he could not meet me as he was going on his vacation and that "the sketch is already spoken for."

In answer to that letter, I stated the facts I have mentioned of the sketch's production in England, and added that short story by Alicia Ramsay containing the whole of the dialogue had been published in a New York magazine. It was also published in one of the leading magazines in England.

I also informed him that if the facts given to me by the actress proved to be correct I should take action against him if he produced the sketch.

To my letter I received the following reply, dated July 9, and I quote it in full that no question may be raised of my having selected such passages as suit my purpose:

DEAR SIR.—Your letter of the 8th inst. just received and I was indeed surprised to hear that the sketch had already been done in London and also published in this country in magazine form, and what seems more singular to me, is that I have had this sketch for a couple of years and during that time I have read it to a great many people both in and out of the profession, and not one ever hinted that they had seen or heard of it before.

I have also read it to several English actors and they never mentioned the fact of its having been done in England. The sketch in a rough form was given to me as a "stage director" to fix up. I lay no claim to the dialogue except introducing the mother and a few lines here and there, just simply whipping it into dramatic shape. You surely must understand, had I known that it had already been done in London I would have been a fool to try and get some English actor to take it over, or that I would read it to others to have them say, "Why, I read that in a magazine." The sketch came into my possession because the owner could not pay me for the work I had done.

If Mrs. Ramsey is the author, and I have no reason just now to doubt you, I can only say it is the best sketch I ever read and surprised that it has lain under cover so long, but I congratulate her.

I am going to try and find the copy of the magazine that contains the story, and in the meantime you can assure her that no attempt at a production will be made by me. I shall respect her rights.

For obvious reasons I suppress the name of the writer. The original letters of the writer and the carbon copies of my replies are open to your inspection at any time.

A cursory examination of this illiterate letter will show it is not so guileless as it seems. This I pointed out in my reply dated July 11:

DEAR SIR.—I have received your letter of the 9th inst.

It is, however, scarcely so satisfactory as you apparently think it is.

In it you say that no attempt at a production of the sketch will be made by you. In your previous letter you said the sketch had already been arranged for. If the actress who has accepted it produces it, it would be possible for an astute lawyer to argue that you had fulfilled the obligation you imposed on yourself in this letter. This will not satisfy me. I must have a definite, categorical statement that you have withdrawn this sketch from the actress, whose name you will give to me that I may make it clear to her also that if she produces this sketch she will do so with the certainty of a criminal prosecution.

You say you lay no claim to the dialogue. In offering the play as your own, as you did, you not only laid every claim to the dialogue by implication, but, as you made no statement that it was not your own, you induced the people to whom you read the play to believe that it was your own unaided work. Furthermore, you say the sketch came into your possession because the owner could not pay you for the work you did.

The only owner of the sketch is Mrs. Ramsey. She has never parted with it or any part of it and she holds every right in her piece. Who is the alleged owner who gave it to you, in what you call "a rough form," to "fix up," as you call it?

I must ask you to give me his name that I may inform him of what I have already told you, that any attempt to use Mrs. Ramsey's work will be dealt with under the Common Law of the United States, which concerns itself with theft.

Unless I get complete satisfaction on all these points the whole of the correspondence between us will be placed in the hands of the editors of the dramatic, variety and daily papers, that public opinion may be focussed on as illegitimate a proceeding as ever was designed to defraud an author of the rights in and profits of his work.

To this letter I have received no reply, nor have I received any reply to a subsequent letter, dated July 23, in which I stated that unless I received an answer by July 28 I should make the matter public.

Having waited until now, I cannot be held to have acted precipitately.

As the sketch made a great deal of money in England, the American rights will doubtless be a valuable asset to the author, as, moreover, it is now being considered by a well-known star for production during the coming season. Any infringement of Mrs. Ramsey's rights in her play will be proceeded against in every way the law allows.

Faithfully,
RUDOLPH DE CORDOVA.

NEW YORK, July 30.

HACKETT IN NEW PLAY

Will Appear in "MacNeill of MacNeill, V. C.," by J. DuRocher MacPherson

In addition to playing "Macbeth" and "Othello" the coming season, James K. Hackett will appear in "MacNeill of MacNeill, V. C.," a romantic comedy of Scotch life by J. duRocher MacPherson, author of "Evidence."

Mr. Hackett is at present aboard his yacht Indienne at the Thousand Islands.

ROCHESTER MANAGER RESIGNS

John J. Farren has resigned as manager of the Victoria Theater, Rochester, N. Y., and the house has been closed. Herbert C. Kelly, of the Rochester Theater Company, succeeds him. The license of the house was recently revoked on the ground that it had presented objectionable motion pictures. It will reopen under a new organization.

GEORGIA CAINE ENGAGED

Georgia Caine, who has not been seen in New York since the production of "Adele," has been engaged by the Savoy Producing Company to play one of the principal roles in "Two Is Company," a new musical comedy by Paul Herve, Jean Briquet and Adolf Philipp.

NARROW ESCAPE FOR MRS. HAYMAN

Mrs. Alf Hayman narrowly escaped death by drowning on July 27 while bathing at Narragansett Beach.

ELSIE FERGUSON TO WED

Actress Engaged to T. B. Clarke, Jr., Vice-President of the Harriman National Bank

Announcement has been made of the engagement of Elsie Ferguson to Thomas B. Clarke, Jr., vice-president of the Harriman National Bank.

This will be Miss Ferguson's second marriage. Her first husband was Fred Hoey, a son of the late John Hoey, president of the Adams Express Company, whom she married in 1907. She obtained a divorce from Mr. Hoey in 1911. Miss Ferguson was born in New York in 1886 and made her stage debut as a member of the chorus of "The Belle of New York" in 1900. Her first appearance as a star was in 1909 under the management of the late Henry B. Harris in "Such a Little Queen."

Mr. Clarke is a graduate of Yale, class of 1900, and is a member of many clubs. His father is Thomas B. Clarke, well known as an art collector.

TO STAR GEORGE MACFARLANE

After an engagement of a few weeks as the Laird in "Trilby," George MacFarlane will be starred by Joseph Brooks in a new play.

PANTAGES FOR ST. PAUL?

There is some foundation to the rumor that the Pantages Vaudeville Circuit will enter St. Paul, Minn., but details are held back.

ON THE RIALTO

A hole in the ground is better than a castle in the air, if the hole has pay-dirt in it.—*The Sage.*

♠

Boy, page Anthony Comstock! "Some Baby" is to follow "Twin Beds" at the Fulton Theater.

♠

Now that the secret is out, will Ann Haviland, the perfumer, make her advertisements read: "Purveyor to His Bejeweled Majesty, James Buchanan Brady"?

♠

Fearing that the blue laws are to be strictly enforced, the citizens of Atlantic City are about to extend an invitation to Henry Miller to establish at the resort a branch of his model dairy.

♠

New Yorkers, who formerly braved the perils of the roller coasters at Coney Island, now find that a ride on a Broadway car from Forty-second Street to the Hotel Astor gives all the thrills sufficient. A narrow track, a yard and a half in width, is all that protects a passenger from the yawning trench wherein rusty pipes, cement, bricks, and Italians are equally proportioned.

♠

When Lew Morton was managing the melodrama, "Shaft No. 2," some years ago, he sent the following telegram to the owner of a theater in a small New Jersey town:

"Have you got open date for 'Shaft No. 2'?"

In due time the following answer was received:

"Send 'Shaft No. 1' or none at all. We play nothing but first-class companies."

♠

All about Glenmore Davis: Glenmore Davis was in Boston the other day. That was the day the Rialto missed Glenmore Davis from his favorite stand at Broadway and Forty-fourth Street. Glenmore Davis had business in Boston. That is the reason that Glenmore Davis was in Boston. Glenmore Davis has written some scenarios to order; of course he wrote them to order. Glenmore Davis will do anything to order. These scenarios will be produced shortly under the direction of Glenmore Whitney Davis. For further information address Glenmore W. Davis, N. Y. Cy., U. S. (not U. S. A.).

♠

There is to be produced in New York within a fortnight a play by an Englishman, entitled "Hobson's Choice." It is a phrase supposed to be familiar to all Americans, and yet recently, in order to determine its popularity, it was put to ten prominent writers, readers, actors, actresses and literati. Of the number only six knew the correct meaning. Two confessed they knew nothing about it, and the others thought it had something to do with Richmond Pearson Hobson, who was kissed many years ago.

The phrase means "no choice."

♠

As a testimonial to the constant solicitude shown Miss Janis by her mother while in London, Arthur Wimperis, the English librettist, wrote the following lines:

"I'm Elsie Janis, and my home's in every
land that's free,
For one dollar makes another dollar when
that dollar's up to me,
And one swallow makes your Summer when
that little swallow's me! [Pause]
Still, I'll never leave my momma,
For my momma won't leave me——"

ENGAGE "HIGH JINKS" PLAYERS

Arthur Hammerstein will send two companies of "High Jinks" on tour during the new season. The casts will include Kathryn Mylie, George Trimble, Cecilia Hoffman, William Clifton, May Bouton, Bernard Corcey, Dorothy Wolf, Harry Meyers, Count de Vassey, Lydia Ambrose, Betty Blye, June Mullin, Phil Apel, Lou Miller, Charles Meyers, and Adrien Bellevue.

"MOLLY AND I" TITLE CHOSEN

"Molly and I" has been chosen as the title of the new musical play in which Lina Abarbanell is to be starred the coming season under the direction of Jones, Linick and Schaeffer.

The book and lyrics of the piece are by Frank R. Adams, while Lou Hirsch has written the music.

THE FIRST NIGHTER

"THE LAST LAUGH"

A New Farce in Three Acts by Paul Dickey and Charles W. Goddard. Authors of "The Misleading Lady" and "The Ghost Breaker." Produced by Mr. Dickey Under the Management of the Shuberts, July 29, at the Thirty-ninth Street Theater.

Dr. Bruce	Henry Harmon
Eugenia Bruce	Inez Plummer
Dr. Francis	Averell Butterfield
Rosco	Stephen Maley
Dr. Dunlap	Albert Gran
Jim	Edward Abeles
Mary	Marian Murray
Dr. Wayne	Albert Sackett
Marie	Louise Corbin
Mike	Bernard Riggs
A Policeman	Herbert Main

Synopsis of Scenes.—Act I.—Dr. Bruce's private laboratory. Early evening. Act II.—One hour later. Act III.—Fifteen minutes later.

"The Last Laugh" tells the story of an old and famous doctor who believes he has solved the mystery of restoring life. For a long time he has been working on his theories until his daughter and his assistants are convinced that he is losing his mind. It is a serious state of affairs, and Dr. Bruce's aid, the young surgeon who is engaged to his daughter, determines to do something desperate in order to restore his superior to his normal mental condition.

When the curtain rises the audience is treated to a view of a perfectly-furnished operating room in which the main object of interest is a huge piece of furniture over which a cover of attractive cretonne is thrown. Later it develops that this mysterious thing is a huge glass box within which rests a man whose feet alone are visible.

This is the man whom the doctor is creating, bringing life to a mass of bones and flesh. And he believes that success will crown his efforts. Of course, his daughter and assistant humor him, as do all his friends.

Dr. Francis, the daughter's fiancé, conceives the original notion of employing for $1,000 a man who will actually take the place of the supposed ingredients of a man and pretend to come to life at the crucial moment, thus saving the elder surgeon's reason. Edward Abeles, as Jim, consents to do this.

When the second act begins the laboratory is in a state of great excitement. The doctors are there in immaculate white, while a blue light of electricity plays around them. For an instant one would fancy that some terrific wireless scene on board a doomed ship was about to be enacted, for there is a sizzling and a buzzing enough to excite any susceptible audience. At last the object in the case begins to move. The doctor apparently believes his experiment a success, while everybody agrees with him. His daughter attires herself in a trained nurse's costume and gets busy taking care of the twenty-eight-year-old, whom she treats like a baby and who speaks to her only in syllables such as "da" and "goo."

Of course, the fiancé becomes jealous. Then Jim's wife appears and raises a loud scene, furnishing the comedy for the end of the second act. In the third act it develops that Dr. Bruce had put up a little trick of his own fancy on the others, for he had engaged his chauffeur for the sum of $200 to play the occupant of the glass box, only the chauffeur, early in the game, had been dumped into a wooden box at the other end of the room, from which he appears at the proper time. The surgeon's idea was to make a better surgeon of his prospective son-in-law.

There are any number of inconsistencies in the play, but then farce is never supposed to be consistent, although the role of the doctor's daughter portrays that young woman as being even more brainless than poor little Marie-Odile, and that is going some. Inez Plummer played this part sincerely and charmingly, but the idea was too much for us. Stephen Maley and Edward Abeles did their best to extract laughs when the slightest occasion warranted the effort, and Albert Gran was there with his delightful good nature and easy method. The cast was excellent and the audience quite willing to be entertained, so the authors may feel sure that they alone are responsible for the future of the play.

DEVEREUX PLAYERS

The Clifford Devereux presented a revival of "Twelfth Night" on the campus of Columbia University last Friday night to an enthusiastic if somewhat dampened audience. Just as Feste came down to the stage to sing his little song, the refrain of which runs "For the rain it raineth every day," Jupiter Pluvius immediately gave appropriate approval. Not a single member of the audience was frightened away, however, and soon the shower ceased.

P. J. Kelly, as Malvolio, played with finesse and intelligence, while Grace Fisher was a winsome and graceful Viola. Lark Taylor and Reynolds Evans were excellent as Sir Toby Belch and Sir Andrew Aguecheek, and Clifford Devereux was a sufficiently romantic Sebastian.

The remainder of the cast was as follows: Orsino, Joseph Sterling; Antonio, Wallace Brooks; A Sea Captain, Arthur Barney; Valentine, Walter Geer; Curio, Stephen Denby; Fabian, Charles F. Newsome; Feste, a Clown, Frederick Kaufman; Olivia, Mary Ward Holton; Maria, Ruth Copley; Officer, Maurice Robinson; Musician, George Sharp.

On Saturday afternoon the Players presented "As You Like It," and Saturday night an elaborate revival of "She Stoops to Conquer."

ART DRAMA PLAYERS

The Art Drama Players, under the direction of J. Theodore Heline, presented Madame Agatha Barsescu in "Medea" on the campus of New York University last night. The prologue to the play was delivered by Ruth Helen Davies, while Sybil Maitland executed the special classic dances.

The cast included Louis Van Wagenen, Bonny Kyle, Georgia Wilson, Frank Peters, Thomas Mitchell, Alfred Shirley, Arvid Paulsen, and W. Percival Monger.

CHARLES FROHMAN MEMORIAL

LONDON, ENGLAND (*Special*).—Subscriptions are coming in plentifully for the drinking fountain to be erected at Marlow, a pretty village on the Thames, to the memory of Charles Frohman. A committee of prominent players and playwrights, formed to aid the movement, is sending out the following letter:

There is a general feeling among the many friends and admirers of the late Charles Frohman that it would be pleasant to them to be associated in some little memorial to his memory. The tragic circumstances in which Mr. Frohman was taken from us will no doubt live in the memory of man long after any tribute we can erect in stone or brouße has crumbled away, but that seems no reason why we should not do this little personal homage to one whose bright gifts and sterling character have so endeared him to us all.

The proposal is to erect at Marlow a drinking fountain which shall bear his name, and for which an admirable site has been granted by the authorities. There is no doubt that this is the spot in England that Mr. Frohman most favored; he used to hie to it gayly whenever work allowed him to seek the quiet places; every nook and corner of it became familiar to him, and he to the nooks and corners; he would not go elsewhere, because he could never have enough of Marlow.

Among the prominent members of the committee are Sir George Alexander, Sir James Barrie, Arthur Bouchier, Dion Boucicault, Sir John Hare, Haddon Chambers, Mrs. Oscar Lewisohn, Marie Löhr, Alfred Sutro, Ellen Terry, and Sir Herbert Tree.

CARL ROSENFELD DIES IN BERLIN

Carl Rosenfeld, formerly a well-known New York theatrical manager, died recently in Berlin, Germany. He came to this country with his two brothers in the nineties and for a time managed the Thalia Theater. Later he was manager for the Lilliputians. Then the Rosenfeld brothers leased the Fifth Avenue Theater, and it was under the management of Carl Rosenfeld that Eleanora Duse played her first engagement in this country. Among the plays which the Rosenfelds produced at the Fifth Avenue was Gerhardt Hauptmann's "Mannele," following this with a series of comedies from the French. For several years past the Rosenfelds have made their home in Berlin.

RECEIVER FOR "LADY IN RED"

CHICAGO (*Special*).—Harry J. Ridings, manager of Cohan's Grand Opera House, has been appointed receiver for "The Lady in Red." Trouble among the stockholders is given as the cause of the trouble. The company played a two months' engagement at the Princess prior to moving to the Grand.

In order to continue the engagement of the production several of the players' salaries were reduced. Gertrude Vanderbilt, who was receiving $250 a week, is said to be now drawing $100; Edward Martindel, who formerly drew $200 a week, is now getting $100. It is said that Valli Valli has received $1,500, which she invested in the production last April.

THE GAIETY TO OPEN MONDAY

The Gaiety Theater will reopen for the season on Monday evening, Aug. 9, with Moffett and Pennell's production of "Search Me," a new mystery farce by Augustin MacHugh. The company includes Howard Estabrook, Hontagu Love, Charles A. Stevenson, Fred. Graham, Ethel Grey Terry, Vera Mellish, George Gaston, William Eville, A. P. Kaye, Gordon Burby, Ilka Marie Piehl, Wilfred Seagram and Rollo Lloyd.

YIDDISH STOCK THEATER

The Lenox Theater, at Lenox Avenue and 111th Street, which has been showing moving pictures, has been taken over for the next five years by Nathan Goldberg, and will be a permanent Yiddish stock house. It will be known hereafter as Nathan Goldberg's Lenox Theater. The season will open on or about Aug. 16 under the personal direction of Edwin A. Relkin.

TO TUTOR WITH FAVERSHAM

Among the passengers who arrived in New York last Sunday aboard the *St. Louis* were Mrs. Julie Le Gallienne and her fifteen-year-old daughter, Ena, who made her theatrical debut in London in "The Laughter of Fools," will appear here under the tutorship of William Faversham.

AILEEN CRATER TO ACT

When "Chin-Chin" reopens at the Globe Theater the role of the Widow Twankey will be played by Aileen Crater, who is in private life the wife of Fred Stone, the principal comedian in the production. Miss Crater has not appeared on the stage in several years.

PAVLOWA CAST ENGAGED

Eleven Singers in Opera Company — Many Operatic Novelties to Be Given

The entire chorus and orchestra of the former Boston Opera company have been engaged by Max Rabinoff for the new grand opera company which he is organizing to appear in conjunction with the Pavlowa ballet. Also more than half of the principal artists have been engaged.

The company at present stands as follows: Sopranos and mezzo-sopranos: Maria Gay, Marie Kouznetzova, Amelita Galli-Curci, Maggie Teyte, Louisa Villani; tenors: Giovanni Zenatello, Ippolito Lazzaro, Riccardo Martin; baritones and bassos: George Bakianoff, Gaudio Mansueto, Thomas Chalmers; conductors: Roberto Moranzoni, Emil Kuper, Adolph Schmid; stage director, Ryszard Ordynski; technical director, Robert F. Brunton; chorus director, Amedeo Barbieri.

In the ballet portion of the organization, Mlle. Pavlowa will have the entire company with which she toured during the past season, including Ivan Clustine, Alexander Volinine, Stephanie Plaskovietzka, and Stasia Kuhn.

An extensive repertoire will be offered. Among the novelties will be Auber's "The Dumb Girl of Portici"; Josef Holbrooke's new opera, "The Enchanted Garden," and Montemezzi's "The Love of Three Kings."

The organization will open its season at the Auditorium in Chicago early in October. On their way from that city to New York the company will stop for four performances at Toronto. All box office receipts above $35,000, the sum necessary to defray expenses, will be donated to the Canadian Patriotic Fund.

NEW BURLESQUE WHEEL

A Circuit of Houses Formed for Eight Middle Western Cities

At a meeting of theater managers of eight Middle Western cities held last week in Cincinnati, a new wheel of burlesque was formed, which will run in opposition to the Columbia Amusement Company.

The plans call for a circuit of houses to play an interchange of stock burlesque companies. The circuit will include the following cities: Cincinnati, Columbus, Chicago, Indianapolis, Milwaukee, Detroit and Pittsburgh. The new companies will be housed in the theaters which closed under the arrangement with the Columbia Company which absorbed the Empire wheel two seasons ago.

Each company will start at its home theater with a two-weeks' engagement, making a change of programme the second week.

VERNON CASTLE TO ENLIST

Will Join Aviation Corps of British Army in December

Vernon Castle has applied for a commission in the aviation corps of the British army and is arranging to report in England in December upon the completion of a three months' tour in "Watch Your Step." Mrs. Castle will remain in this country.

Mr. Castle is an Englishman and came to this country ten years ago. After playing in several of Lew Fields's musical revues he met Irene Foote, who became his wife. Their first joint appearance on the stage was in "The Sunshine Girl." Since this engagement they have appeared as the chief exponents of the modern dances.

BERNHARDT HERE SEPT. 20

"Jeanne Dore" to Be First Offering of Engagement at New Amsterdam Theater

Sarah Bernhardt will inaugurate her American tour at the New Amsterdam Theater, on Sept. 20. Her first offering will be "Jeanne Dore," a drama of Paris life, by Tristan Bernard. This will be followed by performances of plays of her former repertoire.

On Sept. 20, the "Ziegfeld Follies," now at the New Amsterdam, will begin a tour of the principal cities.

GIVES MOTHER ESTATE

Gertrude Elliott Signs Over $5,000 Claims Bequeathed Her by Father

OAKLAND, CAL. (*Special*).—Following a similar action by Maxine Elliott, Lady Forbes-Robertson (Gertrude Elliott) has signed over her claims in the $5,000 estate of her father, the late Thomas Dermot, of Oakland, in favor of her mother, Mrs. Isabella Paine Dermot.

MUSICALES AT THE BILTMORE

R. E. Johnson will give a series of eight concerts for the second season of morning musicales in the Hotel Biltmore, beginning Nov. 5. The artists engaged to appear include Mary Garden, Enrico Caruso, Geraldine Farrar, Ignace Paderewski, Madame Melba, Louise Homer, Frances Oida, Josef Hoffman, Mischa Elman, Fritz Kreisler, Lucrezia Bori, Albert Spalding, and Pasquale Amato.

HUGH WARD ON WAY HERE

Hugh Ward, who has become one of the leading theatrical producers of Australia, is on his way to this country. On the eve of his departure the citizens of Sydney tendered him a banquet in appreciation of the success with which he managed Belgian Day.

GRAND OPERA SCORE

The Blue Grass Metropolis and Iowa's Capital in the Field—Morosco's International Star

Louisville, Ky., is dreaming of the Fall and Winter nights when it will have grand opera. E. A. Bachelder, business representative of the Pavlowa Ballet, which will be combined with g. o. next season, has been in Louisville conferring with financial and musical interests about a g. o. season opening in November. Mr. Bachelder was encouraged to make the venture.

Des Moines, Ia., will have g. o. next Winter. Roland G. McCurdy, manager of the Coliseum, Des Moines, says the San Carlo Grand Opera company with a notable assemblage of famous opera singers, a large orchestra, a fine chorus and a trainload of special scenery, costumes and property effects, will be at the Coliseum Jan. 20-22. The slogan for the coming season will be "grand opera at popular prices." Membership tickets will be sold at $1, which will entitle the holders to admission and reserved seats at half price.

Miss Netta Wilson—"So long, Netty"—is in Los Angeles. She went to Los Angeles under contract with Oliver Morosco to sing the operatic role of Mrs. Cease in the production of "So Long, Letty," and is singing the part at the Morosco Theater. She started upon her operatic career in Australia in J. C. Williamson's Royal Comic Opera company. She sang a repertoire of operas for five years throughout all of Australia and New Zealand, being the prima donna of the company. Following that, she sang in Canada in "Alma, Where Do You Live?" "The Quaker Girl" was her next venture and she sang that role throughout England and the British Isles, appearing in London for seven months. Then followed a tour of the United States, and after that South Africa, Egypt and numerous other regions until she returned to London and there secured a Morosco contract.

OUT OF THE CITY

Quick News About Some of the Plays in Other Towns

"The Servant in the House" will be offered week ending Aug. 7 in the six small towns of Long Island which Al. Trahern usually plays.

"The Misleading Lady" was the offering at the Olentangy Park Theater, Columbus, Ohio, week ending July 31, with Mary Servoss playing the lead, under the management of Fred Kimball.

"Madame Sherry" scored heavily week closing July 24 at the Lyceum Theater, Duluth, Minn., where an excellent presentation of the play was given under the management of Walter Baldwin. "The Little Millionaire" followed.

"The Deep Purple," by Paul Armstrong, was used at the Temple Theater, Fort Wayne, Ind., week ending July 24, under the management of E. P. Churchill. Excellent business was reported.

"The Yellow Ticket" and "The Miracle Man" are the two plays which will be used shortly at the Colonial Theater, Cleveland, Ohio, under the management of F. Ray Comstock.

"Forty-five Minutes from Broadway" was offered by the musical comedy company at Idora Park Theater, Youngstown, Ohio, week ending July 31.

"The House of Bondage," by Joseph Byron Totten, will be the attraction at the Hipp Theater, Topeka, Kan., week ending Aug. 7, under the management of Ira Earle.

GUS HILL ACTIVE

To Send Out Five Companies of His New Production, "Mutt and Jeff in College"

Gus Hill's chief activity of the new season will be the production of "Mutt and Jeff in College," five companies of which will be sent on tour. The first company has already gone into rehearsal and will open on Aug. 27. Junie McCrea is the author of the piece, while E. S. Huntington and Edward Hutchinson wrote the lyrics and music. The production will be staged by Frank Tannehill, Jr.

Gus Hill will also send out "Bringing Up Father."

NEW PRODUCING FIRM

Monarch Producing Corporation to Begin Activities with "My Lady's Garter"

The Monarch Producing Corporation is the name of a new theatrical firm which has opened offices in the Vanderbilt Concourse Building. Its first offering will be a dramatization by Lee Morrison of Jacques Futrelle's novel, "My Lady's Garter." The production will be made out of town in September, and later the piece will be given a metropolitan hearing.

BELASCO ENGAGES CHORUS GIRL

David Belasco has engaged Helen Marcie, a chorus girl in "The Passing Show of 1915," for his new production, "The Boomerang," which will open the Belasco Theater Aug. 10.

TO PRODUCE GILBERT CANNAN PLAY

Among the plays which the Irish Theater of America will bring out next season is "Miles Dixon," by Gilbert Cannan.

CHICAGO

Big Sum Expected from "Eastland" Benefit—Stars Take Part

CHICAGO (*Special*).—Following the wave of bad business which came in the train of the *Eastland* disaster, members of the profession have been busy getting ready for an enormous benefit. This will take place at the Auditorium on Tuesday, Aug. 3, and with the co-operation of all the stars in town, it is expected to be the greatest benefit performance ever presented in Chicago. Among those to take part are: Valli Valli, Mrs. Leslie Carter, Brice and King, Mlle. Dazie, Joseph Santley, Saranoff, Peggy O'Neill, Montgomery and Moore, Glenn Hall, and Williams and Wolfus. It is hoped that many thousands will be raised for the Mayor's General Relief Fund for Bereaved Families.

Other benefits have been held, are being held, and will be held for the same purpose. On Wednesday night there will be an "all-star" benefit at the Green Mill Gardens, under direction of the North Shore Good Fellows, and the receipts will be turned into the relief fund of the *Tribune*. Last Thursday afternoon Pavlowa and the entire Ballet Rusee gave a special performance at Midway Gardens, and the total proceeds were contributed. Two special performances were given on Saturday morning at the Illinois and Orchestra Hall, where "The Birth of a Nation" and Seven Sisters are being presented, and receipts from those were turned in. The suburban parks have offered to give portions of their receipts on nights in the near future, and many motion picture houses have already done so.

A Chicago trade-mark is on the farce, "Watch My Wife," which Al. H. Woods has accepted for production. The co-authors are Charles Sumner Hayes, who wrote "The Natural Law," and Harry Segall.

Market Week is on. This means a fair, with special attractions at the outlying parks. There is a Fashion Show, with a seven-act pantomime at the Midway Gardens. This pantomime, entitled "The Quest of the Golden Girl," has been staged by Carlos Sebastian, who, with Dorothy Bentley, gives modern dances also. Ravinia gives opera, Riverview gives fireworks, and White City a gigantic hippodrome bill, the whole furnishing a climax to the Summer amusement programme.

Anna Pavlowa and the Ballet Russe have ended a four weeks' engagement at the Midway Gardens. The public has been generous with its patronage. Mlle. Pavlowa will assist in the production of a film, and then take a rest before appearing here again for the new season.

Attractions in town include: "Peg o' My Heart," at the Cort; "The Lady in Red," at the Grand; "Maid in America," at the Palace, and "All Over Town," at the Garrick. The vaudeville theaters are doing well, in spite of the heat.

SAN FRANCISCO

Chicago Company Gives Greek Plays—Parker Improving

SAN FRANCISCO, CAL. (*Special*).—In Festival Hall, on the Exposition grounds, at San Francisco, the Chicago Little Theater company achieved the crowning success and experienced the real artistic triumph of their coast-to-coast tour in "The Trojan Women" of Euripides." On the evening of July 8 the company played to an audience of 1,800 people, and 1,950 spectators witnessed the performance the evening of July 9. Professor William Armes, of Berkeley, was so pleased with the production that he immediately extended an invitation to the Chicago Little Theater company to appear in the Greek Theater in Berkeley next year for a season of ancient drama.

Persistently the rumor recurs that Adele Ritchie and Guy Bates Post, both on the Pacific Coast at present, are preparing to spring a surprise in the near future by announcing their engagement. Several of their most intimate friends in the East have been aware that Post was planning to lead Miss Ritchie to the altar for some time, but thus far they have managed to keep the plot dark. As far as is known at present, the date is set for the early Fall. It's a secret, says the *Rounder*.

H. T. Parker, the dramatic and musical critic of the Boston *Transcript*, who has been ill of pneumonia in San Francisco for a long time, is now convalescing, preparatory to returning East.

Myrtle Dingwall, well-known musical comedy actress, and Chester Kelley, manager of the Manx Hotel, journeyed to San Rafael the other day and were married by Justice of the Peace McGee. The couple have known each other for more than a year, but never confided to their friends that they contemplated marriage.

The Hippodrome company's slogan is "big capacity." Recently the Harris-Ackerman-Brown interests got rid of some "excess" by disposing of the lease on the Liberty Theater on Broadway, San Francisco, and sold the Majestic in Mission Street, which has since gone over to a "movie" policy exclusively. The firm still has the Republic Theater at Sutter and Steiner streets, where popular-priced musical comedy is provided by the Dillon and King Players. This attraction will offer stock indefinitely, changing bills twice a week. The next move calls for a chain of "Hips" that promise to girdle the Pacific Coast, from Vancouver to San Diego, and eventually cover the entire Far Western section of the United States.

Florence Aneal, an actress of San Francisco, told Justice of the Peace Barnett that she had no money to pay to Herman G. Frick, a tailor and her former sweetheart, on a judgment of $25 that he had obtained against her.

"Just as soon as I get an engagement and the ghost walks," said Miss Aneal. "I'll pay back every cent. It was a Christmas present. He was a suitor for my heart, and immediately after I refused his offer of marriage he began the suit for the return of the gift. I don't owe him anything, but I'll pay him." Judge Barnett said he would give the defendant time in which to earn the $25 at her profession.

Marie Tempest came to San Francisco July 23 for the first time in her life. The star was here a number of days before her presence was discovered. She left for New York July 27, to begin rehearsals in "The Duke of Killicrankie."

A. T. BARNETT.

ALVIENNE PLAYERS SCORE

"The Fool's Paradise" was given by the Alvienne Stock company on the evening of July 29. Edwin A. Spiegel played the leading role of Sir Peter Lund with force. He always proves splendid in the portrayal of character parts. Michael Kingston made a splendid Philip Selwyn. Royal Grimes as Lord Normantower was exceedingly good. Hattie Keller was a very sweet character and played the part of Kate Derwent admirably. George Holmes and May Elliot as Hon. Tom Verinder and Mildred Selwyn were very amusing.

NEWS STORY OF THE WEEK

The Open Door; or, How a Monkey Freed a Goat That Ate Miss Chapron's Tights

An actress, a monkey and a goat are in the cast. As "props," a pair of tights. Time, recently. Place, Cincinnati. Miss Marie Chapron takes the role of complainant against Shirley Alvarado. Miss Chapron was billed for two vaudeville performances at one place and one on a clubhouse porch. Prior to her make-up Miss Chapron laid out her wardrobe in her room. In an unguarded moment she went out, leaving the door ajar. "Billy," the trained goat, was sunning himself on the lawn. He saw the open door. This was quantum suf. for "Billy." Whiffing the wardrobe, "Billy" ambled into the room and gazed on the layout. Enter Miss Chapron as the last vestige of the layout was disappearing down the gullet of "Billy." Time was up for Miss Chapron to appear. She was forced to appear sans tights, etc. And the tights were pink—the tights that were to have been. Humiliation for Miss Chapron. Disappointment for the audience. An act in Cincinnati is not an act unless it is done in tights. Suit by Miss Chapron versus Alvarado as follows: Loss of tights, $8; silk hose, $12; damage to unmentionables, $25; injured feelings, $500.

Where does the monkey come in? Incidentally, dear reader. The "monk" was the playmate of "Billy." The "monk" in its mischievousness had assisted "Billy" in getting untethered. Little wonder that the court asked time to consider after the evidence was all in. Sorry not to be able to give the result. Moral: Shut the door.

SAM SOTHERN COMING

English Actor and Brother of E. H. Sothern to Play Here in "Pair of Silk Stockings"

Sam Sothern, brother of E. H. Sothern, is coming to this country to play his original role in "A Pair of Silk Stockings," which Winthrop Ames and the Shuberts will send on tour after a brief revival in September at the Little Theater.

Mr. Sothern was last seen in America in 1897, when, as a member of his brother's company, he played in "The Prisoner of Zenda," "An Enemy to the King," "The Victoria Cross," and "Sheridan." Since then he has confined his activities entirely to the London stage, appearing in leading roles in "Whitewashing Julia," "Trelawney of the Wells," "The Liars," "The Prince Chap," "The Mollusc," "A Butterfly on the Wheel," "Seven Sisters" and other plays.

SCHAEFER IN PRODUCTION

German Music Hall Artist to Appear in Musical Comedy at Irving Place Theater

Sylvester Schaefer, the German music hall artist, billed as "the man who does everything," will be seen in musical comedy the coming season.

With S. Rachmann, the impresario who brought him to this country a year ago, he has taken the Irving Place Theater for a limited period and will present himself there in a musical production early in the Autumn.

Mr. Schaefer has written the libretto and lyrics, while Dr. Anselm Goetzl has contributed the music. During the progress of the piece Schaefer will introduce his specialties for which he is famous.

ARCHER WRITES PLAY

Work by Noted London Dramatic Critic to Be Produced in Autumn

LONDON (*Special*).—William Archer, dramatic critic of the London *Star* and one of London's foremost writers upon the drama, has written a play which will be produced in the Autumn. It is the first play from Mr. Archer's pen.

Mr. Archer was for many years critic of the London *World* and it was while employed on this paper that he translated Ibsen's plays for the London stage, a work which brought him fame and fortune. He is the author of many books upon the theater.

MME. WALSKA TO WED

Madame Ganna Walska, the Polish prima donna, is to be married shortly to Lowell M. Palmer, Jr., a prominent Brooklyn manufacturer.

Madame Walska, who made her American debut last April in the French operette "Mlle. Nitouche," at the Century Theater, is the widow of Baron Arcadie d'Etgorn, a Russian military officer who was killed at the front in Poland about three months ago.

Madame Walska made her debut at Kiev, Russia, as Sonia in "The Merry Widow."

CARUSO EXTENDS ENGAGEMENT

Enrico Caruso has extended his engagement at Buenos Ayres and will sing in ten additional performances. His greatest success has been in "I Pagliacci." He is expected to return to this city in September.

JAMES J. CORBETT TO STAR

James J. Corbett, who recently returned from a successful engagement in Australia, will star the coming season in a new Australian-English drama called "Home Again."

Fiske O'Hara

Management AUGUSTUS PITOU, Jr.

CHARLES WALDRON

in *"DADDY LONG-LEGS"*

MAY BUCKLEY

LOW'S EXCHANGE

1123 Broadway New York City

EDWARD C. WOODRUFF

LEADING MAN

NEXT SEASON
BAKER PLAYERS Portland, Ore.

E. W. MORRISON

ACTOR-PRODUCER

Care DRAMATIC MIRROR

BECK LOSES IOWA THEATER

DES MOINES, IA. (*Special*).—Martin Beck, during the past week, has disposed of the Orpheum Theater to Finn and Heiman. The latter will take over the house when W. P. McGowan arrives from Evansville, Ind., to assume the management. While neither Finn and Heiman or the Orpheum offices have made a definite statement as to the future policy of the house, it is known that three or four shows daily will be given with the probable admission of 10, 20, and 30 cents. Acts will be booked by the Western Vaudeville Managers' Association, as is the custom in the other Finn and Heiman houses. Probably some Orpheum acts will be used until contracts issued for their appearance here are fulfilled. Under Orpheum policy the house has lost money steadily for some years past, in spite of the fact that acts have played at a considerable cut in salary.

With the Empress, a larger and finer house playing vaudeville booked from the W. V. M. A. offices and the Affiliated of Chicago, and at prices of 10 cents for matinees and 10-20 at night the Orpheum will have real opposition even at reduced prices.

John L. Shipley, well known in theatrical and newspaper circles, is handling publicity for Riverview Park, the new amusement place. The Park has enjoyed good business this Summer.

Manzie Robinson, the popular treasurer of the Berchel, is at the main entrance ticket window.

B. F. Elbert, of Elbert and Getchell, is expected to return to the city about Aug. 1 from a two-weeks' stay in Colorado. Upon his arrival Mr. Elbert will announce the personnel of next season's stock company, which will open the seventh season at the Princess Aug. 22 with "Nearly Married."

"On Trial" will be seen at the Berchel State Fair Week. Frank Matthews will be here in advance, and Joe De Milt as company manager.

A. Frankle, of the Casino company, is in Minneapolis making preparations for the opening of the new Casino at that point early in August. The firm now contracts photoplay houses in Des Moines, Marshalltown, Iowa, and Minneapolis, as well as the major stock in Riverview Park.

Edward C. Woodruff, last season's leading man at the Princess, passed through Des Moines recently en route to Lake Okoboji, where he will rest a few weeks prior to going to Portland as leading man for the Baker Players.

A. KAHN.

MEMPHIS THEATER CHANGES

MEMPHIS, TENN. (*Special*).—The Orpheum Theater will open its season Aug. 30, and in preparation workmen are very busy making improvements. These include new carpets and draperies, Austrian mahogany chairs, and new electric display on the exterior. Among the early attractions Manager Lane announces will be Nazimova, Leslie Carter, Eddie Foy, and others.

The Lyceum, under Manager Frank Gray is booking the usual run of high-class plays. The Lyric on Madison Avenue has been having occasional local attractions. The East End Park has been presenting Summer vaudeville and pictures, with a free gate to the Park and popular prices at the theater. Business in the downtown moving picture theaters has been fair.

The Goodwyn Institute, that has a permanent programme of oratory music in an auditorium operated for the public under an endowment, is to make some changes in its building, probably this Fall, according to C. C. Orlivie, superintendent. This addition will be seven stories at the rear, and will permit the enlargement of the auditorium materially.

Manager Sonfield, of the Lyceum, at Brownsville, Tenn., is booking Autumn and Winter attractions after making improvements in the old Opera House there.

J. C. Ammons is manager of the Opera House at Gleason, Tenn., this season.

At Tullahoma, Tenn., Robert Hill and Company have purchased the Dixie Theater from Miss Clara Norton, and the Chrystal Theater from Homer Smith. They will operate the latter as a 10-cent motion picture house for the present.

C. C. GRISSAM.

SEATTLE'S NEW PLAYHOUSE

SEATTLE, WASH. (*Special*).—The great event of the week, July 19, was the opening of the new Pantages Theater, corner Third Avenue and University Street. The initial and the two succeeding performances were given before S. R. O., and the applause was liberal. Juliette Dika in clever characterizations in song, Josie Flynn and her Minstrel Girls, Silber and North in "The Bashful Man and the Maid," Rice and Francis in "My Winter Girl," and other numbers contributed to a very enjoyable programme. The new theater is adjacent to the Federal Building, in which the Seattle post-office is located. The edifice presents a beautiful architectural effect, and the interior decorations are superb. It has a seating capacity of 1,800. B. Marcus Priteca was the architect.

At the Moore the Chicago Little Theater company appeared in "The Trojan Women" July 21, before a large and cultured audience. Empress: Vaudeville July 18-24.

BENJAMIN F. MESSERVEY.

SUES BECAUSE OF WET FEET

MILWAUKEE, WIS., July 31.—Nat Goodwin has brought suit in the Milwaukee courts for $500 because a train wreck last Winter gave him wet feet. He is also asking $1,500 because said foot wetting made him so ill that he was forced to cancel two performances at Dubuque, Iowa, and Milwaukee.

He recites that when on his way over the St. Paul Railroad from Red Wing, Minn., to Dubuque, Ia., there was a freight wreck and he and his company were forced to wade through two feet of snow to another train beyond the wreck.

In so doing his train was delayed so he could not appear at Dubuque, and by the time he reached Milwaukee he had such a cold he could not appear here.

FORMER MANAGER ARRESTED

George A. Chanet, formerly manager of the Club Theater, Rochester, N. Y., is under arrest on complaint of C. P. Adams, of Detroit, who alleges that Chanet has retained for his own use $800 intrusted to him by Adams. Chanet denies that he is trying to evade Adams and expects to return the money when he is released.

EMMA DUNN ADOPTS GIRL

Emma Dunn and her husband, John Wyckliffe, have obtained permission from a Surrogate to adopt Helen Lucille Farrow, eight years old.

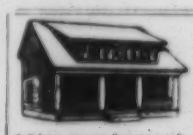
The petitions stated, in asking to take the step, that they had an income of more than $7,500 a year. The child's parents are divorced.

"KICK IN" COMPANY TO SAIL AUG. 7

The company which is to appear in "Kick In" in London under the direction of A. H. Woods will sail from New York next Saturday. In the company are Wilton Taylor, Helen Holmes, Harriet Burt, Harold Vosburg, Edith Browning, James Keenan, Theodore Mitchell, Josephine Williams, Noel Arnold, and Dolly Gray.

NEW FARCE TO BE PRODUCED

Among the new plays to be produced next season is "Watch My Wife," a farce by Harry Segall and Charles Sumner. Mr. Sumner is the author of "The Natural Law," while Mr. Segall will be remembered as the author of several vaudeville sketches.



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NEWS OF STOCK PLAYS AND PLAYERS

The TICKER

The Crescent Theater of Brooklyn is to open under Keith management, as fully announced on this page in last week's MIRROR. The old Crescent company was a "thing of joy" to the Brooklyn playgoers and ever since it quit there has been a longing for its return, as has been shown by letters to THE MIRROR. We print herewith another letter as a tribute to the old players. As the house is to open again, as stated, it is hoped that the new company will be as satisfactory as its predecessor, and that the patrons will be satisfied. The letter referred to follows:

"I have read a number of letters in THE MIRROR in regard to the old Crescent Stock. I am glad that some one takes an interest in our old favorites; they are the ones we want back. The Crescent certainly will lose the name of being the leading stock theater unless the company comes back. I do not know what Crescent theatergoers will do without genial Charlie Schofield or his pretty little wife, Miss Isadore Martin. Now, Mr. Manager, get your wits together and give us back our old favorites that we had for five years with scarcely a break. We want George Allison, Gertrude Rivers, Leah Winslow, Charles Schofield, Isadore Martin, M. J. Briggs, William Evarts, Joseph Eggeton and our dear director, Mr. Masson."

KEITH'S HUDSON, UNION HILL

UNION HILL, N. J. (*Special*).—HUDSON: Strength continues to characterize conditions at this popular playhouse, regarding the ever-successful productions under the personal direction of William C. Masson, who has accomplished another record-breaker for the current week, "The Argyle Case," which has enjoyed capacity business in keeping with preceding plays.

William H. Sullivan, in another Hilliard role, as Asche Kayton, scored heavily, acting the part with considerable success. As Mary Masuret, Argyle's adopted daughter, Miss Ann MacDonald, did splendid work, displaying the part with much skill. Joe Manning, Kayton's assistant, was taken care of by Clare Evans, introducing plenty of humor. The balance of the company of recognized excellence, including Miss Alice Butler, who held the part of Mrs. Wyatt, Mary's companion, in her own sweet and charming fashion, was adorable to her many admirers; Miss Antoinette Rochte impersonated Mrs. Martin cleverly. Others worthy of mention were Charles Wilson, Frederick Webber, J. Ellis Kirkham, Joseph Lawrence, and Miss June Moore. "One Day," week of Aug. 2, Manager William H. Wood predicting another successful week.

WILLIAM GOLDHARDT.

"MARY'S LAMB" AT ELMIRA

ELMIRA, N. Y. (*Special*).—The Royster and Dudley Opera company in "Mary's Lamb," with Richard Carle in his original role of Leander Lamb, drew large business to Rorick's July 26-31. Mr. Carle was at his best, and his original humor sent the production along at a merry clip. Anne Bussert was happily cast as Phyllis Atwood and her pleasing personality helped much. Carl Gantvoort was a dashing Allan Townsend and sang in good voice, and Leona Stephens was seen to advantage as Sylvia Montrose. Leonard Hollister played Bill Blackwell capitally, and Anna Boyd proved an adequate Mrs. Lamb. Others who contributed to the general excellence were Charles Tingle, Peter MacArthur, Edward Naimby, Lillian Hagar, Minty Whitely, Marie Hebold, Harriett Carter, John Barrett, Charles Forbes, Edwin Wooster, and Maude Clifton. Eugene Speyer directed the orchestra with ability and the settings were unusually attractive. "My Dream Girl," Aug. 2-7.

J. MAXWELL BEERS.

STOCK BEATS THE PICTURES

SPRINGFIELD, MASS. (*Special*).—The Corse Payton company, which appeared at the Court Square the last week in May, will remain until Labor Day, when the regular season opens. This company has had for opposition four large theaters running pictures and vaudeville, besides a dozen small ones. The Payton company has done a surprisingly good business, the week of "Rebecca of Sunnybrook Farm," July 26-31, being so large that the bill was extended three days into the following week, and the play prepared for that week, which was "To-day," cut down to three days. "Officer 666," the bill week Aug. 2, and "East Lynne," Aug. 9. Phyllis Gilmore and Claude Payton, who play the leads, have proved popular and effective, and the remainder of the company is well balanced. Editha Maxham, who played in the "Madame Sherry" week, received while here an engagement for one of the "Twin Beds" companies.

PHILADELPHIA'S NEW STOCK CO. WILL OPEN EARLY IN THE FALL

Mabel Brownell, a Colonial Player, to Go On the Road—Changes in Companies

Philadelphia is to have a new stock company, the Knickerbocker Players. The season will open early in the Fall at the Knickerbocker Theater under the management of William M. Miller, with George W. Barbier as stage director. According to an announcement made by Mr. Miller, the new company will produce the best plays obtainable and will keep ever in mind the splendid stock traditions of this city. Mr. Miller, who has been associated with the old Forepaugh and Girard theaters and later with the American Theater, will also open the William Penn Theater for a high-class vaudeville season early in the coming season

Miss Edna Munsy, former prima donna in "The Little Cafe," made her debut in musical comedy with the W. S. Baldwin Stock company at the Lyceum Theater, Duluth, Minn., July 19, in "Madame Sherry." Miss Munsy was a Duluth girl and her appearance was enthusiastically received by her townspeople and the Elks, who attended in a body. Miss Munsy was seen with the Baldwin Players in "The Little Millionaire," week July 26.

The roster of the Earl Stock company, which opened in Muncie, Ind., Aug. 2, comprises Miss Kitty Kirk and Edgar Darrell as leads; the Misses Edwards, Isabell Arnold, Pearl Gary, Van, and Messrs. Darrell, Russell Kane, Sullivan, Wright, Pafe, Grahme, Wiles, and Mr. Earl. The company will appear in "The Broken Butterfly," "Her Son," "A Good Fellow," "Her Father's Sin," "The White Traffic," and "Lena Rivers."

"The Miracle Man" has been selected by F. Ray Comstock to open his stock season with at Harmanus Bleecker Hall, Albany, N. Y., week ending Aug. 7. Jack Halliday and May Buckley will play the leads, supported by a most excellent company. The house is under the management of E. M. Hart.

George Henry Trader, for two seasons director of the Auditorium Stock company in Kansas City, is now a benedict. His bride was formerly Miss Gertrude Augarde Butler, and the marriage is the result of a close friendship of twenty years. They were married July 10 at St. John's Church in Washington, D. C.

Mabel Brownell, of the Colonial Stock company, Cleveland, Ohio, caught the Cleveland *Plaindealer* last Sunday to the extent of a half page and a two-column cut. She started in her business with J. H. Stoddart (bless his memory) in "Beside the Bonnie Briar Bush," and has played emotional parts ever since. She is now leading woman in the Colonial Stock of Cleveland. Next season she goes on the road in a new play

—a serious drama—and thus stock will lose one of its most efficient players, at least for a while.

Flowers were plentiful and good-byes were numerous in Milwaukee last Friday. The occasion was the farewell appearance of Marie Curtis, the favorite of the Milwaukee English Stock company. She was first seen and heard in Milwaukee four years ago as a member of the Sherman Brown Stock company. She played heavy leads, seconds and grande dames, and was always proficient in either. Her farewell in Milwaukee was with the Shubert company.

Mabelle Estelle, of the Brownell Stork Stock company, her son, mother and sister, Miss Ethel Milton, are visiting relatives in Montreal. Miss Estelle opens in vaudeville at Keeney's Theater, Newark, N. J., Aug. 9, in a new sketch written by Miss Isabelle Fletcher.

THE BARROW-HOWARD PLAYERS, 1915.
(Oliver Theater, Lincoln, Neb.)
Lower Row (Left to Right): Blossom Baird, Walter Regan, Lotus Robb, E. C. Woodruff, Frances G. Barrow, Arling Aleine, Fanny Fern, Little Fernalyse.
Center Row (Left to Right): Charles Carroll, Jessie Zehrung, Marie Palmer, Victor Hoganson, Jean Clarendon, Grace Hamilton, Guy B. Kibbee.
Top Row (Left to Right): Roy P. Knotts, James A. Bliss, Harry N. Hale, Earl Dobbins.

"Wildfire" was played last week in Jacksonville, Fla., by the Hazele Burgess Players. As Mrs. Barrinton, Miss Burgess was at her best and scored the hit of her engagement. Bert Leigh as John Garrison was a favorite, while Vernon Wallace as Bertie Almsworth was the comedy hit of the bill. The work of Master Madison Weeks as Bud was excellent. Two new members of the company made their first appearance, Miss Florence Hill and Clarence Chase, and received an ovation, for they are well known here, having played with Mable Paige; since that time they have been with the American Players for three years in the Quaker City with Poli and lately on the U. B. O. time in the West. The present week is the farewell of Miss Burgess. "Madame X" is the play.

Dr. Joseph J. Pfister, St. Paul, Minn., correspondent of THE MIRROR, reports that the week of July 25-31 at the Shubert was full of thrills, the Ernest Fisher Players causing the condition in their presentation of "At Piney Ridge." Sam E. Meharry met all the requirements of the role of Jack Rose. He is rapidly becoming a great favorite. Frederic Van Rensselaer as Mark Briarson was a villain of the deepest dye, who wore a suspicion of a mustache and a high hat, smoked high-grade cigarettes and died a sensational death in act four by being shot and falling down a long flight of steps. As the tearful Cindy Lane, Margaret Lotus was a pretty picture and also satisfied her audiences in a histrionic way. Mollie Fisher as Azalie Deering was excellent as usual. The play was well staged. "Rebecca of Sunnybrook Farm," Aug. 1-7; "The Dawn of a To-morrow," Aug. 8-14. "The Girl in the Taxi," "The Man Who Owns Broadway," and "In Old Kentucky" are slated for early production.

The Sam and Edna Park Stock company, after a successful engagement at Macon, Ga., closed their season July 31.

Miss Suzanne Jackson succeeds Miss Florence Carpenter as leading woman at Keith's, Portland, Me. Miss Jackson was a stock idol in Montreal, where she appeared at His Majesty's Theater, and has also been leading woman of the Broadway stock theater in Springfield, the Colonial Theater in Cleveland, the Belasco Theater in Washington, the Lyric Theater in Bridgeport, the Hudson Theater in Union Hill, the Shubert Theater in Rochester, N. Y., and the Majestic Theater in Utica, N. Y. Besides these stock appearances, Miss Jackson supported Nat Goodwin for five years, appearing with him in "A Gilded Fool," "The Genius," "An American Citizen," and "What Would a Gentleman Do?" Other Broadway roles she has assumed are Kate in "Girls" at Daly's Theater, and Mrs. Moore in "Where There's a Will." She is a blonde of attractive appearance and pleasing personality and is equally at home in emotional and comedy roles.

FALL RIVER AND NEWPORT

FALL RIVER, MASS. (*Special*).—Bijou: Business large; only theater in the city presenting vaudeville and feature pictures. Lincoln Park: The J. W. Gorman Musical Comedy company, change of bill and company each week; pleasing performance to large attendance.

Miss Evelyn Watson, Norman Wendell, and Colonel William Watson have leased a bungalow at Swansea, Mass., where they will spend the Summer. Carolyn Elberts, Charles McHenry, and Miss Donna O'Neil have returned to New York. Miss Lida Kane, who has signed to go with Gus Hill's company in "Bringing Up Father," has been the guest of friends at Bleak House, Seaconnet Point, R. I.

NEWPORT, R. I. (*Special*).—Vaudeville and pictures of the right sort at Freebody Park.

Manager Miller is presenting strong bills at the Opera House to S. R. O.; vaudeville, five acts, and a strong line of pictures are the attractions.

Good attractions and attendance at the Colonial. W. F. GEE.

"THE FIREFLY" AT ST. LOUIS

ST. LOUIS, MO. (*Special*).—The Park Opera company was seen in a very pleasing production of "The Firefly" week of July 26. Leila Hughes made her initial appearance as prima donna of the company and created a very favorable impression. Helen May was another newcomer. Miss May will play the roles that usually fall to Louise Allen, while the latter takes a vacation. George Nathanson as Thurston and Roger Gray as Jenkins made very valuable contributions to the offering. Sarah Edwards, Mat Hanley, and Roy Purviance were others of the company who essayed the principal roles and were ably supported by Dan Marble, Royal Cutter, Tootsie Byron, and Mildred Bouck. Della Rose was assigned the role of Sybil. Miss Rose has been a member of the chorus and deserves special mention for her handling of the role.

Louis London, who was billed to take a prominent part in the vaudeville bill at Forest Park Highlands, had his engagement canceled, thus giving him a week's lay-off, and visited his friends Leila Hughes and Roy Purviance.

VIVIAN S. WATKINS.

"ST. ELMO" REVIVAL, ROCHESTER

ROCHESTER, N. Y. (*Special*).—The Glaser Stock company offered E. P. Roe's "He Fell in Love with His Wife," with Vaughan Glaser and Fay Courtenay in the leads, at the Temple week July 26. Misses C. Kenyon and E. Morel and Messrs. Kerby, F. Charlton, E. Ewald, William F. Powell, and W. Renfort were excellent in support.

Vaughan Glaser is offering a revival of "St. Elmo" this week at the Temple. It is said that he received more than 100 letters from patrons, asking him to present the play. Mr. Glaser was the first to present "St. Elmo" in this city and it was in this that he made his strongest bid for popularity. The first performance was given Monday evening, with matinee performances Tuesday, Thursday and Saturday. BOB HOGAN.

ALBEE, "THE FAMILY CUPBOARD"

PROVIDENCE, R. I. (*Special*).—At Keith's the Albee Players presented week July 26-31, for the first time in this city, Owen Davis's "The Family Cupboard" to large and appreciative audiences. The vaudevillian, the only relief in the story, was well done by Mr. Overman. Mr. Miles loomed as a burlesque chauffeur and Miss Rogers and Mr. Albee struggled valiantly with their impossibly funny characters. Mr. Churchill made the best of the artificial Charles Nelson and Miss Stanhope measured up well as Mrs. Nelson. Miss Shields revealed herself convincingly as Kitty Claire and Mr. Watson lent the needed boyishness to the character of Kenneth. The rest of the players are deserving of a word of praise for their share in padding out the story. Week Aug. 2-7, "Excuse Me."

REYNOLD H. GRAMMER.

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"THE SHADOW"

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"A CELEBRATED CASE"

DAVID BELASCO'S ENTIRELY NEW VERSION

David Belasco's new version, which was produced by David Belasco and Charles Frohman, with great success this season at the Empire Theatre, New York City, with an all-star cast, including Nat C. Goodwin, Otis Skinner, Helen Ware, Robert Warwick, Ann Murdock, Florence Reed, etc.

"DIPLOMACY"

BY VICTORIEN SARDOU—AN ENTIRELY NEW VERSION

As produced with great success at the Empire Theatre, New York City, this season, under the management of Charles Frohman, with an all-star cast, including William Gillette, Marie Doro, Blanche Bates, etc.

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"THE MIRACLE MAN" BY POLI'S

BALTIMORE, MD. (*Special*).—The second week's engagement of the new Poli company was devoted to the production of George Cohan's adaptation of Frank Packard's story, "The Miracle Man," presented by the original company at Ford's but a few months ago. Not only did the production measure up well in comparison with the original as regards scenic investiture, but several of the roles were extremely well played. It would be difficult to conceive of a better performance of the "Flopper" than that given by A. S. Byron, a member of the original Poli company, whose marked ability we have had occasion to mention many times in the course of the past couple of seasons. Mr. Byron can be credited with a performance in every way equal to that seen in the original production. Miss Enid May Jackson, in Gail Kane's role, shared honors with Mr. Byron. She gave a particularly clean cut and intelligent portrayal. Her costuming of the role was one of the striking notes of the performance. Cecil Bowser, Georgia Woodthrope, and Frances Williams came next with three excellent characterizations which revealed careful study and a rather unusual talent for depicting rural types. Carl Bickert, the new leading man, was evidently "out of his line" in the role originated by George Nash. He is a comely young chap and we look forward to seeing him in comedy or something more suitable to him in the lighter vein of drama. This week "Polly of the Circus" will be revived, with Enid May Jackson in a role particularly adapted to her winsome and appealing personality.
I. B. KREIS.

Joseph A. Deimler, a conscientious actor and an agreeable gentleman, is boating, fishing and snoozing on Canandaigua Lake, N. Y. The other day a great storm tossed up the waters. Deimler looked at it and said, "Peace, be still," and immediately there was a great calm and Deimler went fishin'.

"THE ONLY SON" AT SCRANTON

SCRANTON, PA. (*Special*).—"The Only Son" was the attraction at the Poli week July 26, to excellent business. Selmer Jackson in the title-role gave a forceful performance of the part, one of the strongest since becoming a member of the company, and the patrons of the theater think there was no mistake in making him the leading man. Mary Hill as Mrs. Thomas Brainard distinguished herself and added greatly to her popularity. Arthur Buchanan as Thomas Brainerd did one of his best pieces of work, and Elsie Southern as Anne was never seen to better advantage. The remainder of the cast was excellent. The staging, under the direction of Augustin Glassmire, was up to the usual high standard, while the scenery was beautiful. "Help Wanted," week Aug. 2.

Miss Mae Desmond, leading woman of the Poli Players, has gone to Atlantic City, N. J., for a week of rest. She has played continuously twice a day for sixty-eight weeks. Miss Mary Hill, who played heavies for the same company, is also on vacation.
C. D. DERMAN.

CHARLEY REILLY'S PLAYERS

JERSEY CITY, N. J. (*Special*).—"Campus Days" drew a large audience to the Bergen Airdome July 26, when Charley Reilly's Stock company commenced its second week. The play was well done and the popular company marked a success. Polly Holmes, Florence Burroughs, Dan Malley, James Marr, Martin Brandon, Hazel Corrine, and Charley Reilly were all well cast. "A Princess of Patches," July 29-31. Good moving pictures are shown between the acts. Eddie Cadogan, who has had charge of the Bon Ton Theater here for a number of seasons, is now in control of the airdome.
WALTER C. SMITH.

"THE WOLF" IN WINNIPEG

WINNIPEG, MAN. (*Special*).—The Dominion Stock company reopened Aug. 2 with "The Wolf." Miss Ann Bronaugh, the popular leading lady of the stock company, returned, also Frank Camp, leading man, who was such a favorite last season. Most of the old company came back, among them Fred Cummings, Blanch Chapman, and Wilson Hummell. This is the tenth season of this company of Mr. Lawrence's and has really become one of the city's institutions. The Pantages, vaudeville, also under the management of Mr. Lawrence, has remained open all Summer and played to good business. The Orpheum opens Sept. 5.
GEORGE E. MCEATHRN.

STOCK NOTES

Bessie Dainty and her excellent company, who are in their ninth week at Topeka, Kan., scored another hit when they presented "The House of Bondage." Miss Dainty as Mary Denbigh was convincing throughout the play. She is the only leading woman who has been able to revive stock in Topeka.

The Majestic Players of Utica, N. Y., gave an elaborate production of "When Knighthood Was in Flower" last week. Kitty Brown, in gorgeous costumes, displayed much artistry. William Jeffrey had the role of Charles Brandon, and Joel Friedkin played King Henry. "The Girl in the Taxi" is on the current week and will be followed by "The Blindness of Virtue."

Russell H. Davis, a Milwaukee boy who has been on the stage six years, will be in the cast of "Under Cover," which will go on tour next season. "Billy" Nolte, another Milwaukee boy—he and Davis were schoolmates—will have a part in "Twin Beds" next season.

Miss Doris Osborne, late leading lady at the Castle Square Theater, is spending part of the Summer at her home in Brooklyn, but will soon go to her camp in the Adirondacks for a rest.

Miss Alice Clements has closed her third season at Akron, Ohio, and is enjoying a much needed rest at Randolph Springs, Mo., having toured from Akron to the Adirondacks then West in her car. Miss Clements will be the leading woman at Elmira, N. Y., the coming season.

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Leading Woman
Majestic Theatre Utica, N. Y.

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DEATHS

LEW WILBUR GLEASON, a veteran actor and late manager of the Hollingsworth Twins, died on July 21, after a long illness. Mr. Gleason was born in Cleveland, O., 1854. He entered the dramatic profession while very young, and played with leading actors and companies all over the country. In 1902 he assumed the management of the Hollingsworth Twins, and looked after their interests until he was obliged to give up active work on account of illness. Mr. Gleason is survived by a widow and one daughter, who is known on the stage as Baby Wilbur Gleason.

DAVID BRANTINGHAM HOLLAND, art director and assistant stage manager for David Belasco's theaters in Manhattan, died July 26 at his home, 1547 Seventy-sixth Street, Brooklyn, in his thirty-fifth year. Mr. Holland was born in Brooklyn and for several years was a teacher in the art classes in the Adelphi Art School.

JOHN M. LEAVITT, a maker of theatrical properties, died July 24 at his home, 415 West Forty-eighth Street, in his fifty-ninth year. He was born in this city and had lived here all his life. Mr. Leavitt was an active member of Theatrical Protective Union No. 1.

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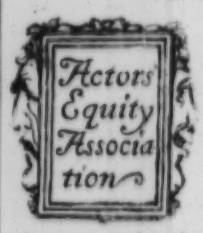

As the time for signing contracts for the coming season is now here, members of the A. E. A. will do well to bear in mind that this office may always be consulted for free legal advice as regards contracts. One or two contracts have been brought to us recently by members who were under the impression that they had signed for a season's engagement. Too late, they found that they had overlooked a "joker" in a clause stating that they must "give satisfaction" to the manager, which nullifies the rest of the contract should the manager so desire.

This seems a good time to quote an extract from the speech of our counsel, Mr. Paul N. Turner, at the last general meeting. He said, in part: "I want you to bear in mind that every man can help by registering this Fall. Nearly every one lives in this district, and if every man that belongs to the association that lives here will just have the interest of his profession at heart enough so that he keeps himself in touch with the ballot box this Fall, we are going to do some work here, because 2,500 members—quite a lot of whom live in this district—are not going to be disregarded; and if we have a representative there he is going to do a lot of good for us. I do hope that every man who is interested in our association here will register and vote."

In the meantime, efforts are under way to secure legislation which will permit members of traveling theatrical companies to vote when absent from their place of residence.

By order of the Council,
GRANT STEWART, Rec. Secretary.

GRAFTING CASE POSTPONED

Men Accused of Fraudulently Obtaining Theater Tickets to Be Tried in September

The case against Emanuel J. Goodman and Harold J. Jelenko, charged with fraudulently obtaining theater tickets, has again been postponed. When the case comes up again for trial in Special Sessions, Sept. 8, the defendants will be arraigned on the ticket grafting charge for the tenth time.

The arrest of the men on March 8 came after some one under the name of "Eddie Dunn of the *Press*" had telephoned to Arthur E. Krows, press representative of the Little Theater, and requested that two seats be reserved for that evening's performance of "A Pair of Silk Stockings." His suspicions aroused, Mr. Krows investigated and learned that there was no "Eddie Dunn" connected with the *Press*.

That evening Detective Curry and a reporter for the *Press* stationed themselves in the theater lobby. Before the time for the rise of the curtain a man entered and asked for tickets for "Eddie Dunn of the *Press*." This man, said by the detective and reporter in the Night Court to have been Goodman, met Jelenko outside and gave him the tickets. Later, the men, it is alleged, tried to dispose of the tickets in a cut rate theater ticket shop at 1489 Broadway, operated by Mrs. Cecilia Schlesinger.

Goodman and Jelenko were arrested and held for trial in Special Sessions. Their bail has been fixed at $300.

ANOTHER AUSTRALIAN ENGAGED

Enid Bennett has been engaged by John Cort for one of the important parts in his forthcoming production of George V. Hobart's dramatization of Thomas Addison's stories, "Come-on, Charlie." Miss Bennett is the second Australian girl to be secured by Mr. Cort for his productions, Agnes Thorn, who was engaged for a part in the Henry Blossom-Victor Herbert comic opera, "The Princess Pat," being the other.

REHEARSING IN SWITZERLAND

John Brown, business controller of the Metropolitan Opera House, has received word that the various members of the Serge de Diaghilew Imperial Ballet Russe are assembling for rehearsals in Lausanne, Switzerland, preparatory to starting for America next Fall. It is the intention of the company to remain at Lausanne, under the leadership of Mr. Diaghilew, until it is time for them to leave for America in the Fall.

"BLUE PARADISE" THURSDAY NIGHT

The opening of "The Blue Paradise" has been postponed until Thursday night. The postponement was made necessary because of the need of several changes in the cast. The operetta will, however, open positively at the Casino on Thursday evening.

MELVILLE ELLIS IN NEW FROLIC

Melville Ellis has been engaged to appear in the new version of "Ziegfeld's Midnight Frolic," which is to be produced in the Danse de Follies on the New Amsterdam Theater roof on Aug. 16.

BELASCO'S NEW PLANS

To Present Warfield in New Comedy Written by Himself—Miss Starr in New Play

David Belasco's plans for the coming season include the production of a play written by himself in which David Warfield will appear. It will be produced about the middle of November and will be the fifth play in which Mr. Warfield has appeared under the management of Mr. Belasco during the fourteen years of their association.

After a tour of the principal cities in "Marie-Odile," Frances Starr will be presented in the Spring in a new comedy by T. Wigney Percival and Horace Hodges, authors of "Grumpy."

The Belasco Theater will open Aug. 10 with "The Boomerang," an American comedy in three acts by Winchell Smith and Victor Mapes. In the cast will be Arthur Byron, Wallace Eddinger, Gilbert Douglas, William Boag, Richard Malchien, Martha Hedman, Ruth Shepley, Josephine Parke, Dorothy Megrue, Mrs. Harriet Otis Dellenbaugh and others.

Mr. Belasco has also acquired for early production "The Laughter of Fools," by H. F. Maltby, recently produced at the Prince of Wales Theater in London; and new plays by Frank Mandel, George Middleton, Mrs. Wilson Woodrow, and Archibald L. Sessions, Mrs. Frances Lightner, Maurice V. Samuels, and "The Love Thought," a comedy by Henry Irving Dodge.

Mr. Belasco has himself adapted for the New York stage a play called "The Czarina," which deals with Russian court life. In conjunction with the Charles Frohman Company he will present "The Girl," by George Scarborough, and in the Spring a revival of one of the old melodramas.

BLUE LAW WAR RAGES

Atlantic City Amusement Men Threaten Wholesale Reprisals

The amusement men have resorted to strategy in the blue law war which is raging here at the present time. Contending that the city ordinance which permits the opening of picture theaters and the holding of so-called sacred concerts conflicts with the blue laws of the State, they declare that should they be compelled to close for business, they will not allow even a soda water or picture postal card to be bought.

The hostilities are due indirectly to Mayor William Riddle. A "sacred concert" was being held on one of the piers on a recent Sunday night. The Mayor was present. The strains of "Chinatown" issued from the band's platform. Men and women grew suddenly restless. The Mayor, unable to resist the alluring floor, spoke up:

"I'll dance with the prettiest girl in the room. I never voted to close up harmless amusement places on Sunday."

And the lid was off.

The next day there were fifteen arrests. William Fernan was the first tried. He was found guilty and fined $1,000. He appealed.

In the meantime the amusement men got together and issued their ultimatum, to the effect that Atlantic City must be either "lidless" or else the bluest Sunday resort this side of a Methodist camp meeting.

THIMBLE THEATER OPENS

Tiny Playhouse at 10 Fifth Avenue Is Operated by Son of Thomas A. Edison

The Thimble Theater, 10 Fifth Avenue, devised and operated by Charles Edison, son of Thomas A. Edison, was opened last Monday night. The opening programme included Helen Dutton in singing selections from Robert Louis Stevenson's nursery rhymes and sea songs set to music by Dwight Lewis Fiske and John W. Draper, and classical and contemporary music on an Edison phonograph.

The Thimble Theater is planned to give hearing to young persons striving for recognition as well as to provide entertainment for Greenwich villagers.

An operetta, entitled "The Passing Show of Fifty Years," will be the first production staged at the new theater. The premiere will take place the first week in September.

MUSICAL UNION NOTE

The Musical Mutual Protective Union of New York has issued a strong appeal to musicians for the enlargement of its membership list. It points out that the San Francisco Union has 1,200 members and that New York ought to have 14,000. In order to stimulate interest in the local, the membership fee has been reduced to $10 for two months, from Sept. 1 to Oct. 31, after which the fee will be raised again to $100. Applications are to be sent to 210 East Eighty-sixth Street. Foreigners are eligible to membership immediately upon arrival, provided they have declared their intention of becoming citizens.

"CHIN-CHIN" TO REOPEN AUG. 18

"Chin-Chin," with Montgomery and Stone, will reopen at the Globe Theater on Aug. 18. After a brief engagement the musical play will take to the road in order to make room for Elsie Janis in a new musical comedy.

NEW COMEDY FOR IRENE FRANKLIN

Upon the conclusion of their "Hands Up" engagement, Irene Franklin and Burt Green will appear in a new comedy under the management of Frederic McKay.

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HITS OF LONDON SEASON

"Potash and Perlmutter" and "Peg o' My Heart" Have Had Longest Runs of Season

LONDON (*Special*).—The most popular plays in London of the present season are "Potash and Perlmutter" and "Peg o' My Heart," both of American origin. The first has had an unfinished run to Aug. 1 of 552 performances, while "Peg" has registered 345 performances. Other highly successful attractions are "The Man Who Stayed at Home," with 276 performances; "Quinneys," with 142; "On Trial," another American play, with 117; "Odds and Ends," with 260; and nine pieces with concluded runs varying from 100 to 200 performances.

ELSIE JANIS RETURNS

Elsie Janis returned from London Sunday on the American liner *St. Louis* to play the leading role in "The Missing Link," at the Globe Theater, under the management of Charles B. Dillingham.

"The Missing Link" is a comedy with a little music. For the musical part of the production Melville Ellis and Maurice Farkoa have been engaged.

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BOSTON

Shaw Collection Given to Harvard—Open to Public

BOSTON, Aug. 3 (*Special*).—The news of the week is the announcement that Robert Gould Shaw's collection of theatrical material is to go to Harvard this Fall. Harvard College Library already has an excellent collection of books on the theater, and Mr. Shaw's magnificent gift will add to it a vast amount of memorabilia that will make Harvard's dramatic library unique among university collections, and one of the two or three best collections of dramatic material that have ever been assembled. At present the only rival to it in this country is probably the collection of Evert Jansen Wendell.

The Shaw collection will be housed in two special rooms of the new Widener Library, which will be opened to the use of the university in the Fall. After Mr. Shaw has spent forty years and has searched the markets of Europe and America in gathering his treasurers, it is a matter of great satisfaction to every Harvard man that the collection will find its home in Cambridge.

As a hint of the extent of the Shaw collection, it may be said that it contains one hundred thousand prints, as many photographs, a quarter of a million playbills, many of them unique, and the finest collection of autographed theatrical letters—about ten thousand in number—in existence. The collection, like the rest of Harvard's Library, will be accessible to the public.

Mr. J. B. Clapp, who has dedicated his forthcoming history of the Boston Museum to Mr. Shaw, wrote the dedication months ago, before any one knew of the princely gift. It reads: "To Robert Gould Shaw, who has preserved faithfully the records of the stage."

The stock season at the Majestic has been resumed, and Carle Stowe is featured this week in "The Man from Home." Next week, Valeska Suratt in "Sapho." Special stairs are being built by a construction company.

The first three days of this week the Coburn Players appeared at Harvard, giving "The Yellow Jacket," "A Midsummer Night's Dream," "Le Malade Imaginaire," and "Macbeth."

FORREST IZARD.

CINCINNATI

CINCINNATI, Aug. 2 (*Special*).—With the closing of the Hiawatha show at the Zoo Gardens, Cincinnati again has to fall back on Summer vaudeville and the amusement parks for diversion. Hiawatha and the Indian encampment left July 30, and for the week of Aug. 1 the Cincinnati Summer Symphony Orchestra was the attraction.

The vaudeville bill for week July 25, at Chester Park, included the Four Vestoffs, Syman and McNally, Leach-La Quinlan Trio, Weddick and La Due, and the Harmony Duo.

At Keith's for the week, Holden and Harron, Kaima and company, Miller and Rameo, the Tyler St. Clair Three, and Chevalier John De Louis. This is the last of the Summer bills. The theater will be dark for redecorations until the opening of the regular season.

The People's Theater will be in the burlesque field the coming season. The Standard being dark, and the Olympic taking over the wheel that played the Standard. There are some rumors of a change in the policy of the Walnut, late in the season. This house plays the Stair and Havlin attractions. No announcements are made as yet, for dates or bills for the opening of the season.

Summer business thus far has suffered on account of the weather.

JOHN REDHEAD FROOME, JR.

S. R. O. AT WORCESTER

WORCESTER, MASS. (*Special*). — In spite of Summer sizzle, the theaters here are doing good business. The Plaza and the Grand are using the S. R. O. sign frequently. The management of the Grand was wise in its change of policy for the Summer from stock to feature pictures.

At the Plaza, July 22-24: Vaudeville and pictures. Wilton Sisters, two dainty juvenile artists, who do a neat musical turn; Frank Mullane, Clown Seal, and the Howard-Thomas Players. July 26-28: Evers's Comedy Circus, an entertaining act; Three Vagrants, street musicians; Dunn Sisters, and Turner and Grace. Feature pictures, Edward Connelly in "Marse Covington," Martha Hedman and John Hines in "The Cub."

Grand, July 26-28: "The Blindness of Virtue," with Edna Mayo and Bryant Washburn; Pathe's News, and others. July 29-31: William Faversham in "The Right of Way." Aug. 2-4: Viola Allen in "The White Sister." Aug. 5-7: Francis X. Bushman in "The Second in Command."

Pleasant, July 26, 27: Lenore Ulrich in "Kilmeny," Marguerite Clark in "The Seven Sisters" July 28, 29. Latest chapter of "The Goddess" and other photoplays July 30, 31.

FRANK H. ORDWAY.

PROVIDENCE

PROVIDENCE, R. I. (*Special*).—The Providence Opera House closed week ending July 10, to reopen next season with big productions.

Bijou, Nickel, Casino, and Gaiety to large attendance with feature and other photoplays.

Strand: "The Fighting Hope," with Laura Hope Crews; Jane Cowl in "The Garden of Lies"; Lenore Ulrich in "Kilmeny," and other features to large attendance.

Union: "Her Shattered Idol," "The Cloister and the Hearth," and other photoplays to S. R. O.

Emery: Miss Helen Shipman, the sensational child wonder, in a variety of songs and impersonations, headed the bill at the Emery week July 19-24. Cooke and Rothert, Allen and Francis, Hamill and Thomas, Evans and Wilson, Dotson and Gordon, Harry Gibbs and Co., Harry Rose, "The Posing Beauty," and a variety of select photoplays completed the bill. S. R. O.

REYNOLD A. GRAMMER.

THREE THEATERS IN MACON, GA.

MACON, GA. (*Special*). — Palace: "The Romance of Elaine," serial, July 26; "One Every Ten Minutes," July 26; "Greater Love Hath No Man," July 27; Mary Pickford in "My Pals," July 28; feature pictures balance week July 31.

Princess: Dorothy Dodd Duo, July 26-31, clean, strong musical team, July 26-31; "The Broken Coin," serial, July 26; W. S. Hart in Western play, July 27; feature pictures, July 28-31.

Macon: "Midnight at Maxim's," July 26; Charlie Chaplin in "His Musical Career," July 27; G. M. Anderson in a Western play, July 28; Francis Bushman in "Providence of Mrs. Urmy," July 29, 30; comedies, July 31.

ANDREW OLIVER CHR.

"THE GIRL WHO SMILES"

Try-Out at Atlantic City of Production Due in New York Next Week

ATLANTIC CITY, N. J. (*Special*).—"The Girl Who Smiles" had its first trial at the Cort Theater Monday night, Aug. 2. More than 200 first-nighters of New York came down by train, and a big motor-car contingent was also on hand. As the piece goes to New York next week, a review of it here is unnecessary. It is by Herre and Brunet, who made "Adele," "Alma," and "The Midnight Girl." The production is by the Times Producing Corporation.

SAM TAUBER.

"HAPPYLAND," COMEDY TABLOID

ROCHESTER, N. Y. (*Special*). — The musical comedy tabloid, "Happyland," as presented by the Gus Arnold Musical Comedy company at the Family, was well received at each performance.

James A. Galvin, at the head of his own musical comedy "tab" company, will come here week of Aug. 2 at the Family, replacing the Gus Arnold Musical company. After a week in Buffalo they come back. Mr. Galvin and his twenty people have played at the Union Square Theater in New York city and other big cities of the East, introducing this new form of entertainment. He is said to have the most pretentious company of its kind on the road.

Miss Evelyn and Mr. De Vir have returned to join the Gus Arnold Musical company in places of Billy Meehan and Violet Pearl, who are going home in New Jersey to rest, after which they go with Billy Watson in burlesque for the coming season.

Herman Timberg, the Hebrew comedian, well and favorably known in Rochester, both as a vaudeville star and as a star in musical comedy, has been in consultation here with Vaughan Glaser, the widely-popular stock star. Mr. Glaser has bound himself to star the comedian the coming season over the Stair and Havlin Circuit, to equip him with a massive set of scenery, furnish a company of sixty people, and insure him continuous weeks from the last week in August of the present year to the last week in May of the coming year. Mr. Glaser has made the necessary arrangements to play the final week of his engagement at the Temple Theater with this company. The name of the production will be "School Days," the same name used by Herman Timberg as a starring vehicle under a different management.

BOB HOGAN.

CARNIVAL IN SALT LAKE

SALT LAKE CITY (*Special*).—As dainty and clean cut as a cameo was Margaret Anglin's production of "Beverly's Balance" at the Salt Lake Theater July 16, 17. Unfortunately business was light. Alfred Lunt and Mrs. Charles G. Craig shared honors—if such a condition could exist—with Miss Anglin. Audiences were highly appreciative. This is supposed to close the season at this house, which, after cleaning and slight remodeling, will open week of Aug. 30, with Mrs. Patrick Campbell in "Pygmalion" and "The Second Mrs. Tanqueray."

The Empress, having remained dark since the venture at showing Summer pictures, will reopen Aug. 1 with a girl show, assisted by the comedians, Ikey and Jakey.

The Carnival of the Wizard of the Wasatch, held in Salt Lake City July 21 to 24, proved successful beyond expectations. Heretofore the carnival has been held in the latter part of August, being for the first time advanced on the calendar so as to include July 24, Pioneer Day, and the most approved holiday of any in the year. Many thousands of people from surrounding sections came to the city. These were highly pleased with the processions, floats, music, etc. Of imported entertainers, the most prominent was Cameroni, who made a slide for life over a high wire from the tops of two of the highest buildings twice each day. Plans are at once being made for a large carnival next year.

RALSTONS IN MOOSE JAW

MOOSEJAW, SASKATCHEWAN (*Special*). — The Ralston Musical Comedy company continue to please good business at the Majestic. Of the principals, Dorothy Ellis, Gracie Du Mar, E. R. Ralston, and Sydney Bartlett, have become favorites. Fred Dunham and wife, Marion Murray, have left the company for a brief vacation at their home in Denver, Colo.

Al. S. Weston, Leo Florence, and Walter Nixon have joined the company. Ed. Schooley and wife, Miss Moore, left for their home in Chicago on vacation. Bills: "The Runaway Girl," July 12-14; "The Flirting Widow," July 15-17; "The Arrival of Mr. Sweeny," July 19-21; "Lonesome Town," July 22-24; "Casey's Recention," July 26-28, and "A Peep Behind the Scenes," July 29-31.

Baron and Costello, instrumental and novelty singing team, presented a very pleasing turn at the Elite week of July 26-31.

Robert Mahon is now manager of the Lyric (vaudeville and pictures), having leased the house recently. Arnoff and company were here week July 26-31.

Mr. MacKelvie, manager of the Rex Photo Play House, has booked "The Broken Coin" Serial, to start Aug. 20.

ALFRED W. LANE.

JERSEY CITY, N. J.

JERSEY CITY, N. J. (*Special*).—The big bill at Keith's July 25-28 (in honor of the first anniversary of the present policy of the house, under the management of "Pat" Garyn, with William Milne as his treasurer) drew packed houses. Albert Hawthorne and Jack Inglis are two real "nut" comedians; William Lytell and a good company offered a neat playlet, Monte Wolfe and the Misses Shirley sang well and danced better. The Brown-Fletcher Trio did a clever sketch, "The Girls of the Orient," a well-rendered musical comedy, was given by a competent company. George Moore and Virginia Jones in a clever line of songs and dances. Loretti and Antoinette, acrobats, July 29-31.

All the moving picture houses are doing capacity business.

Palisades Park continues to get large crowds daily. The attractions are numerous and diversified.

Christie Nauman, of this city, is again to be ahead of a burlesque company on the Big Wheel next season.

Add Hoyt and his Minstrels are completing their second year on the vaudeville circuits.

WALTER C. SMITH.

"TROJAN WOMEN" IN SPOKANE

SPOKANE, WASH. (*Special*).—"Trojan Women," presented by members of the Chicago Little Theater company, played to good business at the Auditorium July 23, and was thoroughly appreciated.

W. S. MCCREA.

DETROIT, MICH.

DETROIT, MICH. (*Special*).—The Temple Theater, overhauled and renovated and more attractive than ever, is playing to phenomenal Summer business. The bill July 26-31 included Cecil Cunningham, Fred V. Bowers and company, Smith and Austin, Bison City Four, Kirk and Fogarty, Vernie Kaufman, and Four Romanos.

The Bonstelle Stock company is breaking all previous stock attendance records at the Garrick Theater. The current offering, "A Widow by Proxy," will be followed by "The Argyle Case."

Among the moving picture offerings in Detroit week July 26 were "The Fighting Hope," featuring Theodore Roberts and Laura Hope Crews, at the Washington Theater; "The Rosary," at the Majestic; "The Melting Pot," at the Broadway Strand; Annette Kellerman in "Neptune's Daughter," at the Detroit.

ELYP A. MARGNI.

MONTREAL

MONTREAL (*Special*). — The Orpheum Players produced "The Boss" July 26-31 to good business. The performance was excellent. In the title-role Edmund Elton did probably the best work he has done during the season, playing the exacting role with great power. Dorothy Shoemaker made the impossible heroine almost convincing. William Webb as Archbishop Sullivan and Caryl Gillen as Porky McKoy contributed two capital character sketches. "Elevating a Husband" Aug. 3-7.

The stock at His Majesty's opens Aug. 16, the first bill being "The Misleading Lady." During the season there will be one or two weeks of big road productions at this theater, including Sarah Bernhardt and Cyril Maude.

W. A. TREMAYNE.

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W. A. TREMAYNE.

CO-AUTHORS WITH DITRICHSTEIN

Frederick and Fanny Hatton, the Chicago playwrights and dramatic critics, collaborated with Leo Ditrichstein in the writing of his new starring vehicle, "Jean Paurel," which Cohan and Harris are to produce.

THREE PLAYS OPEN NEXT MONDAY

Three new plays are announced for next Monday night. They are "Search Me," at the Gaiety; "The Girl Who Smiles," at the Lyric"; and "Some Baby" at the Fulton.

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MISS ANGLIN ARRIVES OUT WEST

Opens the Greek Amphitheater at Berkeley Aug. 14—Changes at Oakland

OAKLAND, CAL. (*Special*).—Miss Margaret Anglin, who is to offer a stupendous production of the "Iphigenia," of Euripides; the "Medea," of Euripides, and the "Electra," of Sophocles, at our Greek amphitheater, Berkeley, has arrived in Oakland. Aug. 14, 21, and 28 are the dates set. Miss Anglin will immediately proceed to make all preliminary arrangements for the productions. She is accompanied by her husband and manager, Howard Hull; her stage designer, Livingston Platt, and Howard Lindsay, her stage-manager. Walter Damrosch will have charge of the musical setting.

The change of policy at the Orpheum, wherein a three-act play is being presented each week by the Orpheum Players, in conjunction with the regular Orpheum vaudeville show, is getting great results. The house being absolutely packed at every performance. The change at the Liberty Theater from its regular stock company to the Hippodrome connection, offering several vaudeville acts and three reels of films at every production, has also been of great benefit to the management, as capacity houses are in evidence from 2 P. M. until 11. Mammoth double bill July 18-24. The Orpheum Players in "Too Many Cooks," headed by James Gleason and Jane Urban. Lucy Gillette, Dooley and Rugel, James F. Kelly and Emma Pollock, and Prince 'Lla Mon Kim. Good specialties by all. Business shows steady increase. Hippodrome: Big new show comprising six vaudeville acts and the photoplay, "Toil and Tyranny." House completely sold out at every performance. Pantages: Exceptionally fine programme featuring Margaret Edwards, the Truth Girl. A classy musical act by the Six Kirksmith Sisters also makes big hit. Capacity houses prevail. Franklin: Splendid films featuring Burr McIntosh in "Colonel Carter of Cartersville." Attendance very satisfactory. Oakland: Maude Allan in "The Rugmaker's Daughter," drawing immense crowds. Charles K. Harris's song, "Always in the Way," big drawing card. Idora Park: Immense throngs daily. Dr. Carver's Diving Horses the magnet. LOUIS SCHEELINE.

A MIX-UP IN SAN DIEGO

SAN DIEGO, CAL. (*Special*).—San Diego has been having a run of politics, and political leaders during the past week. As a starter, the Brissac company, at the Spreckels Theater, offered "The County Chairman" for the week of July 19, and, as an extra inducement, a benefit of the performance was arranged to raise a fund to entertain the Harbor Commission on its visit here. Congressman William Kettner and a few other political lights were induced to help the good cause by appearing as extra people in the production. William J. Bryan came next as an attraction at the Exposition, delivering two lectures, and, as a side issue, advertising the good qualities of grape juice. It is estimated that Bryan drew 25,000 people to San Diego. Colonel T. R. was at the Exposition July 26. In the minor political field we had Mayor Thompson, of Chicago, and two or three governors.

The Savoy Theater, with Pantages acts, has been doing a nice business, and Manager Scott Palmer is wearing a smile that looks like prosperity.

Norman Hackett has been engaged for a limited engagement by the Brissac Players. He opened July 26 in "Satan Sanderson."

Carlyle Blackwell, the star of the Lasky company, of Los Angeles, is in the city for a rest. He is quartered at Coronado.

A few weeks ago THE MIRROR printed an account of the marriage of Frank Palma, Jr., and Anita Loos, who has been engaged in writing photoplays. Now, the young couple have separated. They both seem to think that a mistake was made, and both are contented to call it off. Mrs. Palma is at present living in Los Angeles for a short time with her mother. Mr. Loos, the girl's father, was it one time, manager of the Empress Theater, while Mr. Palma, father of the young man, is the director of the Tent City Band. MARIE DE BEAU CHAPMAN.

WEDDING CANCELS A DATE

ALTON, ILL. (*Special*).—The announcement of the engagement of Miss Martha Heuer, of the vaudeville company, Madame Martha and Sister, to Armand J. Barron, a flute player in the Alton Airdome Theater, has caused a cancellation of the dates of this team and the retirement of Miss Heuer from the vaudeville circuit. The announcement of the engagement, July 21, came as a surprise to the many friends of Mr. Barron, who has been a popular bachelor about town for some time and a loyal member of the local Elks Lodge. Immediately upon their marriage they will go to housekeeping in Alton, and the groom will be convinced that a wedding is an event of more than passing comment by the local fellow Elks.

Rice and Dore Water Circus played Alton July 23, being four days behind the advertised date. This aggregation are introducing an entirely new venture in the line of amusements and the method of travel. Their entire show is aquatic, and performers and properties are all transported on a fleet of barges, and the attractions range from the diving Venus to the log burlers.

Flood stage of the Mississippi below the confluence of the Missouri River has delayed the progress of the show and torrential rains cut in to its receipts, but good attendance and fine weather at the Alton stop helped to still the complaints of performers and hustlers whose payday was reported too slow in materializing.

Miss Isabel McSteen, who has been pianist at the Temple and Hippodrome theaters for several years, and was a member of the profession prior to her engagement as pianist, was married June 12 at Erie, Pa., to Henry G. McPike. Mr. McPike is a non-professional.

JOHN M. PFEIFFENBERGER.

PROVIDENCE, R. I.

PROVIDENCE, R. I. (*Special*).—Strand: "Seven Sisters," with Marguerite Clark; "Scandal," by Lois Weber and Phillip Smalley, and other features, to good attendance.

Bijou: Nickel, Casino, and Gaiety continue to draw crowds with high-class features and photoplays.

Union: "The Reward," with Miss Barriscale and Arthur Maude; Charlie Chaplin in "His Favorite Pastime," and other photoplays to good attendance.

Emery: Billy West, "Is He Charlie Chaplin?" headed the bill at the Emery week July 26-31. Tola De Valerie, Mack Albright and Mack, Jim and Marion Harkins, Matini and Fabrini, Stanley James and company, Sterling and Marguerite, and a large variety of select photoplays completed the bill.

Every seat was occupied at the performance of "101 Ranch Wild West Show" July 26, 27. Jess Willard was given an ovation as he galloped into the ring on horseback.

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JESS WILLARD DOWN EAST

WILLIMANTIC, CONN. (*Special*).—Miller Brothers and Arlington's "101 Ranch Wild West," at the Arena, July 28, attracted enormous crowds to see the "champeen" Jess Willard and the fine parade, giving a view of Chief Iron Tail and the Buffalo that were models for the new "Jitney." In the concert Jess Willard wore his new $50 green tights for the first time.

The Metro and Fox features are drawing overflowing houses at the Gem. World film headliners are doing big business at the Bijou. Universal programme fills the Scenic house each show.

C. C. PALMER.

TEN-TWENTY MUSICAL TAB

JACKSONVILLE, FLA. (*Special*).—G. B. Greenwood, a booking agent from Atlanta, Ga., closed a deal with the owners of the Grand Theater, and opened Aug. 1 with musical tab at 10 and 20. Only a few minor changes were necessary, as this house was used for small musical shows five years ago.

The Arcade Theater has been enjoying immense business since its opening, the attendance at other houses being greatly affected.

William L. Boykin, a member of the Hazle Burgess Players, entertained the members of the company and a few of the Kalem Company at his father's home. E. O. UEDEMANN.

PEACE PAGEANT UNDER CANVAS

FT. DODGE, IA. (*Special*).—The ladies of the different civic clubs have joined together and procured the services of Miss Maude Strand, who will put on "The Peace Pageant," for the benefit of the Public Playground. It will require 250 people to produce the affair. It will be at Oleson's Park, under a large canvas.

Mr. James Kearnes has leased the Magic Theater, and will act as manager of same. This house is owned by a stock company, and was conducted by them through a manager. Mr. Kearnes is very popular, and it is predicted that he will be successful. Licensed pictures only are shown at the Magic. Good business.

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DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that date.

DRAMATIC

COBURN Players: New Bedford, Mass., 5, 6, New Rochelle, N. Y., 7, Rochester 9, Lake Side, O., 10, 11, Bay View, Mich., 12-14, Cinti., O., 16-21.
FULL House (H. H. Frazee): N.Y.C. May 10—indef.
GREET, Ben, Players: Greenville, O., 5, Bellevue 6, Bucyrus 7, Fremont 8, Bellevue 9, Findlay 10, Ottawa 11, Wapakoneta 12, St. Marys 13, Paulding 14, Bryan 15, Wauseon 16, Clyde 17, Norwalk 18.
GREET, Ben, Players: Litchfield, Ill., 4, Rock Island 5, 6, Columbus Junction, Ia., 7, Geneseo, Ill., 9, Terre Haute, Ind., 10, 11, Shelbyville, Ill., 12, Paris 13, Greenfield, O., 14, McConnellsville 16, 17, Converse, Ind., 18.
HE Comes Up Smiling (A. H. Woods): Chgo. Aug. 20—indef.
ILLINGTON, Margaret (Selwyn and Co.): Chgo. Aug. 8—indef.
IT Pays to Advertise (Cohan and Harris): N.Y.C. Sept. 8—indef.
KICK In (A. H. Woods): Chgo. Aug. 16—indef.
LAST Laugh (Shuberts): N.Y.C. July 29—indef.
MANN, Louis (Messrs. Shubert): N.Y.C. April 5—indef.
MR. Myd's Mystery (Joseph Brooks): N.Y.C. Aug. 16—indef.
NEW Henrietta (Joseph Brooks): N.Y.C. 9-14.
OMAR, the Tentmaker (Tully and Buckland): 'Frisco July 25-Aug. 21.
ON Trial (Cohan and Harris): N.Y.C. Aug. 2—indef.
PEG o' My Heart (Oliver Morosco): Chgo. May 16—indef.
ROLLING Stones (Selwyn and Co.): N.Y.C. Aug. 16—indef.
SEARCH Me (Moffatt and Pennell): N.Y.C. Aug. 11—indef.
TWIN Beds (Selwyn and Co.): N.Y.C. Aug. 1914—indef.

PERMANENT STOCK

AKRON, O.: Colonial.
ALLENTOWN, Pa.: Central Park.
ALTOONA, Pa.: Park.
ASHTABULA, O.: Majestic.
AUBURN, N. Y.: Jefferson.
BALTIMORE, Md.: Poli's.
BOSTON: Castle Square.
BRIDGEPORT, Conn.: Lyric.
BROCKTON, Mass.: Mayflower Grove.
CHARLOTTE, N. C.: Piedmont.
CLEVELAND: Colonial.
CLEVELAND: Philip Maher Stock Co.
COLORADO Springs, Colo.: Opera House.
COLUMBUS, O.: Olentangy Park.
DALLAS, Tex.: Jefferson.
DENVER: Denham.
DENVER: Elitch Gardens.
DENVER: Lakeside.
DETROIT: Garrick.
DULUTH: Lyceum.
ELMIRA, N. Y.: Rorick's.
FT. WAYNE, Ind.: Temple.
HAMILTON, Ont., Can.: Temple.
HARTFORD, Conn.: Poli's.
HOLYOKE, Mass.: Holyoke.
JACKSONVILLE, Fla.: Orpheum.
LINCOLN, Neb.: Oliver.
LONG BEACH, Cal.: Bentley Grand.
LOS ANGELES: Burbank.
MANSFIELD, O.: Casino.
MASON, Ga.: Burbank.
MILWAUKEE: Shubert.
MINNEAPOLIS: Shubert.
MONTREAL: Orpheum.
OAKLAND, Cal.: Orpheum.
OMAHA: Brandeis.
PITTSFIELD, Mass.: Colonial.
PORTLAND, Me.: Cape.
PORTLAND, Me.: Keith's.
PORTLAND, Me.: Riverton Park.
PROV., R. I.: Keith's.
QUINCY, Ill.: Orpheum.
ROCHESTER, N. Y.: Temple.
SAGINAW, Mich.: Jefferson.
SAN DIEGO: Spreckles.
SAN FRANCISCO: Wigwam.
SCRANTON, Pa.: New Academy.
SOMMERVILLE, Mass.: Sommerville.
SPRINGFIELD, Mass.: Court Square.
STAMFORD, Conn.: Stamford.
ST. JOSEPH, Mo.: Airdome.
ST. Louis: Park.
ST. PAUL: Shubert.
SYRACUSE, N. Y.: Valley.
TOPEKA, Kan.: Hipp.
TORONTO: Royal Alexandria.
UNION HILL, N. J.: Hudson.
UTICA, N. Y.: Majestic.
WASHINGTON: Poli's.
WATERBURY, Conn.: Jacques.
WHEELING, W. Va.: Victoria.
YOUNGSTOWN, O.: Park.

TRAVELING STOCK

BRYANT, Billy, Co.: Charleston, W. Va., 3-7.
CORNELL-Price Players: Clinton, Ind., 2-14.
KELLY, Sherman, Stock: Lake Geneva, Wis., 2-5, Beloit 6-8.
MALLORY, Clifton (J. M. Harter): Piqua, O., 5, Huntington, Ind., 6, Wabash 11, Greensburg 12, Shelbyville 13, Zionsville 16, Urbana, Ill., 17, Watseka 18.
TRAHERN, Al.: Huntington, L. I., 4, Patchogue 5, Bay Shore 6, Sayville 7, Riverhead Aug. 9, Greenport 10.
URBAN Stock Co.: North East Harbor, Me., 5-7, Bar Harbor 9-14.

OPERA AND MUSIC

BLUE Paradise (Messrs. Shubert): N.Y.C. Aug. 4—indef.
GIRL Who Smiles (Times Producing Co.): N.Y.C. 9—indef.
HANDS Up (Messrs. Shubert): N.Y.C. 22—indef.
KELLY-Kneeland Musical Revue (Claude H. Long): South Omaha, Neb., 1, Red Oak, Ia., 2-7.
LADY in Red (Herndon Corporation): Chgo. May 17—indef.
MAID in America (Messrs. Shubert): Chgo. June 3—indef.
MONTGOMERY and Stone (Chas. Dillingham): N.Y.C. Aug. 9—indef.
NOBODY Home (F. Ray Comstock): N.Y.C. April 20—indef.
PASSING Show of 1915 (Messrs. Shubert): N.Y.C. May 29—indef.
SANTLEY, Joseph: Chgo. May 30—indef.
SARI (Henry W. Savage): St. Paul, Minn., 8-14, Minneapolis 15-21.
ZIEGFELD'S Follies of 1915 (Florenz Ziegfeld): N.Y.C. June 21—indef.

MINSTRELS

DE RUE BROTHERS: Croghan, N. Y., 5, Ft. Leyden 6, Boonville 7.
DUMONT'S: Phila. Sept. 14—indef.
HUNTINGTON'S, F. C. (J. W. West): Winchester, Ill., 4, Mt. Sterling 6, Golden 7.
RICHARD and Pringle (Holland and Filkins): Centralia, Wash., 5, Olympia 6, Elma 7, Aberdeen 8, Kelso 9, Hillsboro, Ore., 10, McMinnville 11, Independence 12, Corvallis 13, Albany 14, Salem 15, Eugene 16, Roseburg 17, Grants Pass 18.

CIRCUS

BARNES, Al. G.: Mt. Vernon 5, Seattle 6, 7.
BARNUM and Bailey's: Lincoln, Neb., 6, Atlantic, Ia., 7, Rockford, Ill., 13, Beloit, Wis., 17.
CHRISTY Hipp. Shows (Geo. W. Christy): Richardton, N. Dak., 5, Hebron 6.
GENTRY Brothers' Shows: Waukesha, Wis., 5, Baraboo 6, La Crosse 7.
101 RANCH Wild West: Torrington, Conn., 5, New Britain 6, Meridan 7.
RINGLING Brothers: Wichita, Kan., 5, Enid, Okla., 6, Clinton 7, Oklahoma City 9, Tulsa 10, Coffeyville, Kan., 11, Joplin, Mo., 12, Springfield 13, Pittsburg, Kan., 14.
SELLS-Floto-Buffalo Bill Shows: Galesburg, Ill., 5, Keokuk, Ia., 6, Fort Madison 7, Oskaloosa 9, Washington 10, Ottumwa 11, Kirksville, Mo., 12, Columbia 13, Moberly 14.
WELCH Brothers and Lessig: Jersey Shore, Pa., 5, Lewisburg 6, Mifflinsburg 7.

MISCELLANEOUS

BRAGG and Bragg Show (George M. Bragg): Plessis, N. Y., 26-Aug. 7.
LUCEY, Thomas Elmore: Winner, So. Dak., 5, Niobrara, Neb., 6, Yankton, So. Dak., 7, Osmond, Neb., 8, Newman Grove 9, Columbus 10, Broken Bow 11, Osceola 12, Wahoo 13, Elmwood 14, Syracuse 15, Havelock 16, Avoca, Ia., 17, Henderson 18.
PAMAHASIKA Pets: Braddock, Pa., 5, Wilkinsburg 6, Bellevue 7.
SOUSA'S Band: Spokane, Wash., 7, 8, Minneapolis, Minn., 11, St. Paul 12, Willow Grove, Pa., 15-Sept. 12.
WALDEN, Dana: Hamilton, O., 5, Rockville, Ind., 7.

LETTER LIST

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WOMEN

Brown, Henriette, Ethel Brandon, Edith Bradford, Jeannette Beageard.
Cooper, Ollie, Margaret Campbell, Blanche Carroll, Jeannette Cass.
Dean, Ynez, Rita Davis.
Emerson, Nellie, Lillian Evans.
Freeman, Clare.
Inslee, Mable, Mary Innes.
Kelle, Rose.
Lennon, Mrs. Nestor.
Mortimer, Dorothy, Mrs. Kenneth McGaffey.
Oshier, Irene.
Peters, Grace.
Sheppard, Ruth, Mrs. Arthur Shirley.
Thaw, Betty, Anna Turner.
Ware, Mildred.

MEN

Anderson, Ernest, Wayne Arey.
Brandon, Chas., S. C. Blessing, Jack Bick, Chas. Butler, Geo. S. Brown, Lawrence Brooke.
Crompton Paul, Arthur Chatterdon, Horace Clark, H. D. Collins.
De Kiralfy Victor, Kenneth Davenport, Frank Dennithorne, Jas. Davalt.
Gladstone, Wm.
Hooker, Mexican, E. L. Huntington, Albert Hall, Chas. Hilliard.
Jenkins, Harry.
Keefer, Harry, Jno. Kearsey, Jas. Kennedy, Jos. Karle.
Lyding, Geo., Horace Lintz, Herman Lieb, Louis Libman.
Matthews, Leslie, Melville Morton, Jas. H. Morrison, B. MacQuarrie.
Nichols, Ralph.
Pringle, Jno., C. A. Phelps, Arthur Pickens.
Stern, Ben, Lyne Starling.
Van Buren, A. H., Frederick Vanrenssaeler, Jose Vandenberg, G. Vandall.
Wilcox, Bert, E. A. Weil.

DENVER

DENVER, COLO. (*Special*).—Otis Skinner's highly successful engagement at the Denham week July 26 made necessary Friday matinees the second week of "Kismet" and also for "The Honor of the Family." Mr. Skinner's superb acting marked the high point of the Denham's long run. Miss Finlay's work as Flora could hardly be improved upon and Mr. Harrison played the old miser with finish. Helen Ware, a great favorite here, to excellent business in "Paid in Full" week July 25. Henrietta Crosman, Marie Huff, and Maude Fealy follow.

Attendance at the Gardens was good for "The Affairs of Anatol" July 18-24. Forrest Winant was at his best as Anatol. Marion Dentler, Gabrielle Galinas, Leona Powers, Jessie Mueller, and Louise Valentine appeared in the various episodes. Charles Gunn returned from a vacation in Estes Park to take the lead in "The Country Boy," July 25-31, in place of Forrest Winant, whose engagements called him East. This also closed Mr. Harley's management. Edith Taliaferro and Earle Browne follow in "Young Wisdom." Miss Joan Sawyer and George R. Harcourt reached Denver July 23. They appeared at a special matinee, which was disappointingly short, due to their late arrival and the effect of the altitude upon Miss Sawyer.

Lakeside offered melodrama July 18-24 in "The Grafter," and followed it with the old favorite "Dora Thorne" week July 25.

Henri Scott, with the Saslavsky Quartette, gave a popular concert at the Auditorium July 26.

Pictures at the Empress have been replaced by vaudeville and pictures at 10 and 20 cents. Perez Hirschbein read his latest play, "Life for Life," July 24, at the Albany Hotel before the Perez Literary Club.

FREDERICK D. ANDERSON.

CARNIVAL DAYS IN ELGIN

ELGIN, ILL. (*Special*).—The "Nat Reiss Greater Shows" played here week July 26, under the auspices of the Redmen's Athletic Club. Mr. Reiss carries an excellent line of carnival attractions. This is our first carnival of the season. The Sells-Floto-Bill Show played to good business here July 23.

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In "A FULL HOUSE"
Management H. H. FRAZEE Longacre Theatre

ELIZABETH NELSON
In "A FULL HOUSE" Direction H. H. FRAZEE

CHARLES DARRAH
In "ON TRIAL"
Mgt. Cohan & Harris

VAUDEVILLE

FREDERICK JAMES SMITH—Editor

The New Season—Arthur Hopkins's Plans to Advance the Playlet

MISS LOIS JOSEPHINE.
Soon to Appear in a Novelty Song Specialty with Wellington Cross.

WHAT has the new season in store for vaudeville?

This question was put to several representative men of the variety world. A general analysis of the replies indicated an optimistic view and, at the same time, an opinion that new blood, as well as a material advance in all branches of vaudeville, is necessary.

Developing the One-Act Play

Arthur Hopkins, whose variety productions have shown consistent ideals and ideas, has outlined a plan to further the dramatic playlet in the two-a-day.

"*Any one-act play of real merit will succeed in vaudeville*," he said. "*Indeed, anything of merit, with an opportunity, will win out.* Consider one or two of the past offerings along dramatic lines. A light little sketch, 'The Might-Have-Beens,' succeeded while heavier offerings, like 'The Light from St. Agnes' and the epilogue of 'Marianna' had long lives in the varieties.

"One chance I see for the advancement of the playlet. Indeed, it is part of a proposition I am making to the Palace Theater management.

"That plan is to produce at the Palace a series of one-act plays by really great authors—say Masefield, Strindberg, Galsworthy—as well as representative American playwrights. My scheme is to produce these sketches for a week and to continue the runs for two or three weeks if they are popular. Whatever playlets the out-of-town managers fancied might be sent on tour with another cast, since I would, as far as possible, maintain a stock organization at the Palace.

Producing the Big Playlets

"In this way, the Palace would do in a vaudeville way what the Washington Square Players accomplished. The Palace, in a single season, could acquaint the public with the best short plays, now largely reposing in libraries.

"The statement may be made that the general public doesn't know anything about Strindberg or Masefield. It's because they've had no opportunity to know anything about them. My playlet stock company would carry out an admirable educational scheme. To further this idea, I would have on the programme a brief biography of the author, a synopsis of his works and a list of the places where the playwright's works might be obtained. The management might well have the author's plays on sale in the theater lobby. This would develop new theatergoers by building up a demand for meritorious drama."

The Scheme's Splendid Possibilities

Mr. Hopkins's scheme possesses such splendid possibilities that we sincerely hope for its immediate acceptance by the "vaudeville powers that be." It would be a tremendous forward stride, marking a new epoch in vaudeville. Indeed, it would practically give the varieties the leadership in the drama.

Consider the value of Barrie's delightful "Rosalind" in the two-a-day. Or a bit of Maeterlinck, say "Interior," presented by the Washington Square Players last season. Or the playlets of the Irish school of playwriting.

Mr. Hopkins says frankly that he believes his plan would mean nothing in immediate financial returns. But it would, we're sure, be the foundation of a greater vaudeville and, in the end, would develop theatergoers as well as playwrights.

The Need of New Blood

"It's always a good season for a good new act," says M. S. Bentham, speaking from the standpoint of the booking representative. "*Vaudeville is demanding new blood* and, the coming year will see the arrival—figuratively and literally—of entertainers now unknown."

White, N. Y.
MISS HAZELL COX,
To Appear in Vaudeville Next Season.

Unity Photo Co., N. Y.
MISS ETHEL ROSE,
Now in the Varieties in a Dancing Act with M. Pernicoff and Ballet.

The season, from the viewpoint of the author, presents some unusual developments. The world war has brought about an unusual demand for comedy.

Outlook for Sketches Is Bright

"The outlook for playlets this coming season," remarks Edgar Allan Woolf, "seems to be brighter than ever before. Already routes are laid out for five playlets of my own, and last year at this time I did not have a single sketch booked. The past year has been one of the 'book from week to week' seasons, but I believe the coming vaudeville year will find the actor in possession of a route that will enable him to hold his company together without the 'thousand natural shocks that vaudeville flesh is heir to'—and furthermore the route will be laid out so that the largest possible profit will accrue the player.

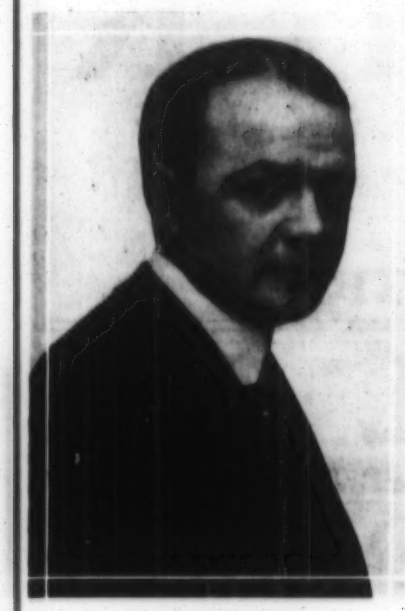
"The booking powers are leaning strongly toward comedy playlets which will fit in on any bill. Strong dramatic acts are always in demand but they must not be developments of unsavory sexual themes and it is safer to have them end satisfactorily. The playlet that has a tragic climax, is hard to book, for its place on the bill would naturally be in the second part and, as a rule, one number ahead of the headliner, who will surely object to following a tragic denouement. And there you are!—trouble to start with.

The War Playlet and the New Season

"Sketches with suffrage themes are not in demand, nor are the somewhat overworked burglar sketches. The war playlet must be absolutely neutral and of real artistic value apart from its timely interest. We have had two such one-act plays this season. More war sketches have been refused time than any other kind because of the too evident desire on the part of the authors to put their efforts over on the strength of the great calamity that has befallen Europe. I have not used the theme in any of my efforts, in fact I have refused offers to do so, as I personally do not believe any one should endeavor to thrive on the sufferings of others. When the war is over and has become a part of history, then there will be time for a real play on the subject."

MANY PRODUCTIONS ANNOUNCED FOR NEW VAUDEVILLE SEASON

E. A. Woolf Active—Chip and Marble in "Clock Shop"—Tanguay Rejects Film Offers—Midsummer Gossip



ARTHUR HOPKINS.

His Unusual Scheme to Establish a Playlet Stock Company at the Palace, Is Outlined on Another Page.

While the producers of legitimate theatrical attractions are announcing their plans for next year, vaudeville managers and writers are making preparations for a season which promises to be one of the most active ever recorded.

Among authors of vaudeville playlets who will be well represented is Edgar Allan Woolf. He will have at least four new plays produced, of which two will be presented under the direction of Edward S. Keliar, while the Playlet Producing Company will direct the destinies of the others.

The new Woolf plays include "The Wood Nymph," a comedy in which Hermione Shore will be presented by the Playlet Producing Company upon the completion of her twenty-weeks' tour in Mr. Woolf's, "The Last of the Quakers," a musical comedy in which Arthur Conrad and Primrose are to be seen under the direction of Edward S. Keliar; a one-act comedy in which Mr. Keliar will present Catherine Hayes; and "Framed," a drama in which Regina Connelli is to appear.

In addition Mrs. Gene Hughes will again be seen in Mr. Woolf's comedy "Youth." She opened a twenty-weeks' tour last Monday in Detroit. Upon finishing this engagement she will return to the eastern time with "Lady Gossip," also by Mr. Woolf.

Morris Gest has sold his rights to "The Clock Shop," a one-act musical comedy by John A. Golden in order that Sam Chip and Mary Marble may use it in vaudeville. The piece was recently produced at the Lambs Gambol.

In spite of tempting offers to appear in motion pictures, Eva Tanguay has decided to remain in vaudeville. Her tour will begin at Keith's Theatre, Boston, Sept. 6.

Ralph Riggs and Katherine Witchie will say farewell to vaudeville at the New Brighton Theater this week, having been engaged by John Cort for leading roles in "Princess Pat," the new operetta by Victor Herbert and Henry Blossom.

George N. Brown, the pedestrian, is planning a hike from Philadelphia to New York on a non-stop heel and toe style walk for a stake of $1,000.

Among those who will appear on the program of the White Rats Scamper at the Manhattan Opera House, August 10, are Louise Trisser, Grace La Rue, Trixie Friganza, Nora Bayes, Stella Mayhew, Alice Lloyd, Elizabeth Murray, and Valerie Bergere.

William Bennett recently arrived in New York from a long engagement in the Hawaiian Islands and will appear shortly in vaudeville in his own sketch, "The Spirit of Hawaii," a spectacular musical operetta. The music, of an appropriate Hawaiian character, is by John Braham. Elizabeth Marvietta, who was seen in the prima donna role in the Hippodrome "Pinafore" revival, will be featured in the production.

Leo Carrillo will shortly leave vaudeville to play a leading role in the No. 1 "Twin Beds" company. This will be Mr. Carrillo's debut in farce comedy though he recently appeared in "Fads and Fancies" at the Knickerbocker.

Gertrude Hoffman has engaged Richard Ordynski, who produced "Sumurun" for Max Reinhardt at the Casino Theater a few years ago, to stage his version of the wordless play next month in the New Brighton Theater.

Francis P. Bent, formerly Vice-President of the Board of Aldermen of this city, is a recent vaudeville recruit. He is giving an illustrated lecture on the European war.

Stella Mayhew, assisted by Billie Taylor, is at the Palace this week in new songs and fun-making.

Fritzi Scheff is planning a concert tour upon the completion of her vaudeville bookings.

The Misses Lightner and Alexander will open their regular season at Keith's, Providence, September 6, under the direction of Edward S. Keliar.

Edwin C. Knox has been engaged by the Playlet Producing Company for "A Dixie Elopement."

Nina Payne and Joe Niemeyer have been booked by M. S. Bentham and will open at the Palace Theater, Chicago, August 23.

Harry Beresford opens an Orphium tour at Atlantic City this week under the direction of Joseph Hart.

Wilton Lackaye will continue in the two-a-day in his effective one-act play, "The Bomb." His role of Svengali in "Trilby" will be taken by Lyn Harding.

Mr. and Mrs. George Austin Moore are spending the summer in Louisville, Ky. They will shortly open their season at Fort Worth, Tex.

Adeline Frances, of Boston, well known in vaudeville circles throughout the country, has completed arrangements for a novel singing act in which she will appear at Keith's Theater, Boston, early this month.

Belle Blanche is to be married this autumn.

IN THE LONDON MUSIC HALLS

LONDON (*Special*).—Olga Nethersole has obtained the English acting rights of the new Blanche Walsh sketch, "The Spoils of War." Louis Nethersole and Arthur Hougton control the playlet.

Yvette Guilbert has returned to the London Coliseum and is heading an especially strong programme in association with Lydia Kyasht, Vesta Tilley, Mlle. Polaire, Charles Hawtrey, and the Irish Players.

The knighted actor-managers are doing "turns" in the music halls. Sir Herbert Tree is using a one-act version of "Trilby." Sir George Alexander is playing a condensed version of "Bella Donna," and Sir John Hare is acting in "A Quiet Rubber."

Harry Lauder is making recruiting appeals in Liverpool. Speaking at the conclusion of his act and dressed in the uniform of a Scot, he says: "Some of you will ask why I stand here and talk like this. Well, because our country needs everything we can give her to-day, and he who has his country at heart must respond. While you are in this world, do what you can. I tell you this because one day, when you have lived to be an old man, you may have a wee bairn on your knee, and that wee bairn will look you into your wrinkled face and say, 'How old are you, grandad?' You will say, 'I am a very old man, but I was nineteen or twenty when the great European war was fought.' You may forget your age, but you will never, never forget this war. And the wee bairn will look into your face and say, 'Did you fight in the war, and did you do something, grand-dad?' You have a heritage to hand down to the children. What are you doing?"

JOAN SAWYER COMPELLED TO REST

DENVER, COLO. (*Special*).—After dancing four of her six numbers at a recent afternoon's performance at the Gardens, Joan Sawyer suddenly decided she would dance no more and the audience was dismissed. It is said that her action was due to exhaustion brought about by an automobile trip from New York. She has canceled all her Western dates and will rest until she reaches San Francisco, when she will resume her dancing.

In its review the Denver *Post* called Miss Sawyer the "epitome of elegant pantomime."

ROBERT GLECKLER

NOW IN VAUDEVILLE

CLIFTON WEBB

ASSISTED BY THE ORIGINAL

RUSSIAN BALALAIKA ORCHESTRA

Gloria Goodwin

With CLIFTON WEBB

William BURR and Daphne HOPE

In an Artistic, Modern Love Episode

"A LADY, A LOVER AND A LAMP"

Direction Jenie Jacobs

ERNEST ANDERSON AND MARJORIE BURT

Motoring for the Summer — R. F. D. 4, Westport, Me.

HAN PING CHIEN

PRESENTING

PEKIN MYSTERIES

MANAGEMENT, W. K. CHAO

PROSPECT SEASON CLOSED

The Prospect Theater finished a most successful season last Saturday night with an excellent bill. Leah Winslow, one of Brooklyn's favorite stock stars, presented an interesting playlet called "Fancy Dress," in which she was assisted by a good cast, including William Elliott, Purnell Pratt, and Douglas Wood. Grace Fisher, a delightful singer with personality, made her debut to big time vaudeville and scored a decided hit. Gene Hodgkins and Mlle. Destrees presented their futurist act. George MacFarlane made his usual hit at this house. John Cutty met with decided favor and Henry Lewis pleased. Others on the bill included Miss Fremont, Benton and company, Tower and Darrell, Herbert and Goldsmith, Kelso and Leighton, and De Velde and Zelda.

RETURNS FROM AUSTRALIA

Jack Haskell has returned to New York after a year in Australia where he made productions for Hugh D. McIntosh.

His biggest production was the "Tivoli Follies," the cast of which comprised sixty players, among them Isabelle d'Armond. Miss d'Armond, he says, has registered one of the biggest hits ever known in Australia. Others in the company were Clay Smith and Christine Nielsen.

Mr. Haskell will make his headquarters at Chris Brown's office in the Strand Theater Building. At present he is making a tour of the large cities in search of novelties for Mr. McIntosh's Australian circuits.

NEW VAUDEVILLE HOUSE IN PHILA.

PHILADELPHIA (*Special*).—The Woodside Real Estate Company has taken over the New Woodside Park Theater, formerly controlled by Royster and Dudley, and are now running five acts of high class vaudeville as a free attraction. The acts are booked through Edward Small, 1493 Broadway, New York. C. Merwin Travis is the theater manager.

VAUDEVILLE NOTES

Lew Dockstader has denied the rumor that he is planning to head a minstrel organization on a tour of the country the coming season. He will continue to present his Roosevelt impersonation in vaudeville.

Edwards Davis is presenting his latest playlet, "The Peace City," at the Palace this week. Mr. Davis is assisted by Julie Power and a company of ten.

Amy Leslie pays Nan Halperin a fine tribute in the Chicago *News*. "Had it not been for a diaphanous little creature named Nan Halperin," writes Miss Leslie, "the week at the Majestic would have been of pale significance. She is a spirituelle, delicate, flowery girl with a distinct sense of humor and deft technique."

H. B. Marinelli is to open an agency in Chicago for the purpose of booking Western acts in the East and placing European and Eastern acts in the West.

Fred Nice, of De Haven and Nice, arrived in New York last week from London in order to undergo an operation for spinal trouble.

Herman Lindeman, thirty-one, an auto dealer living at No. 236 West Thirty-sixth Street, was arrested on July 26 while attempting to sell a stolen diamond worth $10,000, said to be the property of Mrs. Katherine Samya, a dancer, who was recently one of the features at the Jardin de Danse.

Feminine stars on the programmes at Keith's Philadelphia Theater are making the house a popular resort by serving lemonade between numbers.

Francesco Coradini, well-known Italian animal trainer now appearing in vaudeville, has been called to the colors.

Sylvester Schaefer, "the man who does everything," is to take a flyer in vaudeville the coming season.

Adele Walker, sister of Rita Walker, a member of the vaudeville team of Cantwell and Walker, and herself a dancer of note, died July 27 at Ridgefield Park, N. J. She had been in "The Top o' the World" and "The Prince of Pilsen."

Harold de Becker, who is presenting a dramatic playlet in vaudeville this week, will continue in the varieties for the next four weeks.

Marie Flynn, M. Piatrov, and Clare Chartreau are preparing a singing and dancing act for vaudeville.

VIOLINSKY

"The wizard of the Violin and Piano"

Direction HARRY WEBER

JAMES MADISON

WILL WRITE HIS VAUDEVILLE ACTS IN SAN FRANCISCO UNTIL SEPT. 20th. His address there is Flatiron Bldg., Sutter and Market Sts. (Room 504)

COMING HEADLINERS

Week of Aug. 9—*New Brighton*, Fritzie Scheff; *Henderson's*, Nat Wills, Claire Rochester; *Rockaway*, Fox and Dolly, Doyle and Dixon, Emma Carus.

Week of Aug. 16—*Henderson's*, Sam and Kitty Morton; *Rockaway*, Bessie Clayton, Fannie Brice.

M. S. BENTHAM Presents

GRACE FISHER

THE SUNSHINE GIRL

Finished a Successful Week at

B. F. KEITH'S PROSPECT THEATRE

Orpheum Studio, South Bend, Ind.
HARRY GIRARD,
Appearing in 'The Luck of a Totem," a Novel Alaskan Playlet.

WEBER AND FIELDS AT PALACE

Joe Weber and Lew Fields will be headliners at the Palace next week. The famous comedians have reunited to appear in the two-a-day for the first time since they played together in the old varieties, and their programme will be made up of fragments of their greatest hits.

Weber and Fields made their first appearance in 1877 and continued to play in the vaudeville houses until 1888, when they formed their famous company which consisted of David Warfield, Lillian Russell, William Collier, De Wolf Hopper, Sam Bernard and others. In 1904 they separated, both becoming producers of musical plays.

GENEE FEARS SEA PERILS

LONDON *(Special)*.—Madame Adeline Genee has declined an offer from J. J. Shubert to appear in the new musical review to be presented at the Winter Garden, New York, in October, because she deems it unsafe to cross the ocean. She has accepted an offer to dance at the Coliseum.

VAUDEVILLE GOSSIP

Lewis N. Medbury and family are spending the Summer at Great Diamond Island, Me., and as usual are entertaining many of their professional and non-professional friends. Mr. Medbury has entirely recovered from his surgical operation and is considering offers for this Fall.

Peggy Hopkins, who is appearing in the "New York Fashion Show of 1915," is shortly to begin suit for divorce from her husband, Sherburne G. Hopkins, a lawyer and society man of Washington, D. C.

Mr. and Mrs. Frederic Hatton, dramatic critics of the Chicago *Record-Herald*, have written a one-act play called "Brimstone and Hellfire," which is being presented as a curtain-raiser by Mary Servoss and her stock company at Olentangy Park, Columbus, O. Mr. and Mrs. Hatton will be recalled as the authors of "The Years of Discretion."

A letter from Cecilia Wright, who recently sailed for Australia, states that she has arrived safely in Sydney.

Cleo Mayfield made her first New York appearance in musical comedy in "The Blue Paradise" last Monday night. Miss Mayfield's part is that of an up-to-the-moment American girl.

Richard Howell, editor and publisher of the Bridgeport *Herald* and the Waterbury *Herald*, and Catherine Blair Eggleston, known in vaudeville as Billy Cree, were married on July 29 at Bridgeport, Conn.

Edward Colebrook has been engaged by Gertrude Hoffman for "Sumurun."

When she returned from London recently Mrs. Leslie Carter brought with her a new leading man in the person of Frank Cellier. With Mr. Cellier in the cast, Mrs. Carter began her vaudeville tour in "Zaza" at the Majestic Theater, Chicago, last Monday.

THE PALACE IN REVIEW

The Palace Theater—as popular now as in midwinter—presented one of the liveliest and most entertaining bills of the season last week. The programme was headed by Grace La Rue, who in splendid voice sang a repertory of new songs. The most ambitious number was a waltz song of her own composition, entitled "I Love You So." Miss La Rue possesses a fine pantomimic sense which, together with her striking dress creations, help to make her act the most artistic "single" singing act in vaudeville.

Nat Wills, who is making his last tour of the varieties prior to joining Charles Dillingham's Hippodrome company, offered his monologue of cabbages and kings. Bonnie Glass, assisted by Mons. Rudolph, introduced several new forms of high stepping. Dancing cannot send us into any violent state of enthusiasm, but we do like Miss Glass's winsomeness and charm.

Paul Armstrong's "The Bank's Half Million" was the dramatic feature of the bill. It proved a clumsily written serio-comic playlet of the successful—and original—manner by which an underpaid bank teller obtained a raise in salary. Calling the Board of Directors together he makes them believe that he has looted the bank's vaults of half a million. So dumbfounded are the directors by the clever strategy of the teller that they grant the desired increase. The characters were widely contrasted for laughing purposes.

The programme also included Doyle and Dixon, who soft-shoed their way into the hearts of the audience; the Pekin Mysteries, with their interesting leger demain and balancing tricks; the Fridlowski Troupe, a group of Russians who presented dances of the whirling variety; Santly and Nortion, and the Six Water Lilies, who performed diving stunts in abbreviated costumes to a palpitating audience.

CURRENT BILLS

Palace.—Lydia Lopokova, assisted by Edmund Makalif, Houdini, Marie Nordstrom, Edwards Davis in "The Peace Cry," Howard and McCane, Ben Welch, "Solomon," Milo? McMahon, Diamond and Chaplon.

New Brighton.—Fox and Dolly, Belle Baker, "On the School Playgrounds," Ralph Riggs and Katherine Witchie, Harry Holman in "Adam Killjoy," Harry and Eva Puck, Moore, Gardner and Rose, Heros and Preston, and the El Rey Sisters.

SUCCESSOR OF "TIPPERARY"

"Mollie, Dear, It's You I'm After," the song that is said to have replaced "Tipperary" in London, has been bought by the Charles Frohman Company for Julia Sanderson. It will be sung for the first time in this country by Miss Sanderson in "The Girl from Utah," which will reopen the Knickerbocker Theater Aug. 9.

GIBSON WRITES NEW PLAY

Preston Gibson has written a new play which Klaw and Erlanger have under consideration for production next season.

HAZELL COX

IN VAUDEVILLE Direction ALF. T. WILTON

JOSE COLLINS

NOW IN VAUDEVILLE

NAN HALPERIN

Management M. S. BENTHAM

HARRY WEBER offers

HARRY GIRARD & CO.

in "THE LUCK OF A TOTEM"

with AGNES CAIN-BROWN

BELLE BAKER

Favorite Singing and Dialect Comedienne

BOOKED SOLID Direction EDWARD S. KELLER

THE MISSES CAMPBELL

Presenting their Southern Drawing-Room Specialty

"AT HOME"

H. BART McHUGH Presents

Johnny DOOLEY and Yvette RUGEL

MUSICAL COMEDY STARS

TED LORRAINE AND HATTIE BURKS

Management M. S. BENTHAM

Betty BOND and Jimmy CASSON

In Their Merry Musical Melange, "Songland"

M. S. BENTHAM PRESENTS

THE MAGLEYS

SPECIALTY DANCERS

In an Original Dance Review

VAUDEVILLE DATES

The current week is understood where no date is given.

Dates Ahead must be received by Friday for the next issue.

AERIAL Buds: Ramona Park, Grand Rapids.
ALEXANDER and Murray: Keith's, Wash., 9-14.
ALEXANDER, Gladys, Co.: Prospect, B'klyn.
AMETA: New Brighton, Brighton Beach, N. Y., 9-14.
ANANIAN and Glordano: Orph., 'Frisco, 8-14.
ARCADIA: Ramona Park, Grand Rapids, 9-14.
"AURORA of Light": Temple, Detroit.
BAKER, Belle: New Brighton, Brighton Beach, N. Y.
BALL and West: Orph., 'Frisco, 8-14.
BALLET Divertissement: Shea's, Buffalo; Ramona Park, Grand Rapids, Aug. 9-14.
BALZAR Sisters: Prospect, B'klyn.
BANKOFF and Girlie: Keith's, Phila.
BELL Family: Keith's, Boston, 16-21.
BENDIX Players: Keith's, Boston.
BENT, Francis P.: Keith's, Wash., 9-14.
BENTON, Fremont, Co.: Keith's, Wash., 16-21.
BERNARD and Phillips: Orph., 'Frisco, 8-14.
"BLACK and White Revue": Proctor's, Schenectady, N. Y., 2-4; Temple, Syracuse, 5-7.
BLANCHE, Belle: Morrison's, Rockaway; Bushwick, B'klyn, 9-14.
BONITA and Hearn: Shea's, Toronto, 16-21.
BRICE and King: Temple, Detroit.
BRICE, Fannie: Morrison's, Rockaway, N. Y., 16-21.
BRISCOE, Olive: Keith's, Boston.
BURKE, John and Mae: Keith's, Phila., 16-21.
CAMPBELL, Misses, Orph., Oakland; Orph., Los Angeles, 8-14.
CANTOR and Lee: Henderson's, Coney Island.
CARRILLO, Leo: Keith's, Boston, 9-14.
CARSON Brothers: Ramona Park, Grand Rapids, 16-21.
CARTER, Mrs. Leslie: Maj., Chgo.; Maj., Chgo., 8-14.
CARTMELL and Harris: Sohmer Park, Montreal, Can., 16-21.
CARUS, Emma, Co.: Morrison's, Rockaway, N. Y., 9-14.
CHALLON, Jean: Ramona Park, Grand Rapids.
CHAPS, Four Melodious: Orph., Los Angeles, 26-14.
CLAIRMONT Brothers: Keith's, Boston.
CLARK and Verdi: Fountaine Ferry Park, Louisville.
CLAYTON, Bessie: New Brighton, Brighton Beach, N. Y.; Morrison's, Rockaway, 16-21.
CLAYTON, Una, Co.: Keith's, Wash.; Prospect, B'klyn, 9-14.
COLONIAL Belles: Keith's, Wash.
COLLINS and Hart: Sohmer Park, Montreal, Can., 16-21.
COOPER, Harry: Prospect, B'klyn.
CORRADINI'S Animals: Sohmer Park, Montreal, Can., 16-21.
COURTNEY Sisters: Prospect, B'klyn.
CROSS and Josephine: Shea's, Buffalo.
CUMMINS and Schan: Keith's, Phila., 9-14.
CUNNINGHAM, Cecil: Sohmer Park, Montreal, Can., 16-21.
CURTIS, Julia: Lyric, Richmond, 5-7.
DAMOND, Eugene: Maj., Chgo.
DANCERS, Military Six: Temple, Detroit, 16-21.
DARE Brothers: Keith's, Phila., 16-21.
DAVIES, Reine, Co.: Keith's, Boston, 9-14.
DAVIS, Edwards, Co.: Palace, N.Y.C.
DAVIS Family Lyric, Richmond, 5-7.
DAWSON, Lanagan and Covert: Shea's, Buffalo, 9-14; Shea's, Toronto, 16-21.
DIAMOND and Grant: Forrest Park, St. Louis; Ramona Park, Grand Rapids, 16-21.
DINEHART, Allan, Co.: Orph., 'Frisco; Orph., Oakland, 8-14.
DONOVAN and Lee: Henderson's, Coney Island, N. Y., 9-14.
DOOLEY and Rugel: Orph., Los Angeles.
DOYLE and Dixon: Morrison's, Rockaway, 9-14; Shea's, Buffalo, 16-21.
DOYLE, John T.: Prospect, B'klyn, 9-14.
EDWARDS'S, Gus, Song Revue: Orph., 'Frisco; Orph., Oakland, 8-14.
EGAN, Thomas: Maj., Chgo., 8-14.
ELLEN, Mary: Prospect, B'klyn.
ELLIS, Melville: Keith's, Wash., 16-21.
ESCARDOS, Three: Temple, Detroit, 9-14.
ESTERBROOK, Howard: Keith's, Wash.
EVERETT'S Monkeys: Henderson's, Coney Island, N. Y.
FISHER and Green: Temple, Detroit; Keith's, Phila., 16-21.
FISHER, Grace, Co.: New Brighton, Brighton Beach, N. Y., 16-21.
FORD and Chester: Fountaine Ferry Park, Louisville.
FOX and Dolly Sisters: New Brighton, Brighton Beach, N. Y.; Morrison's, Rockaway, 9-14.
FRANCIS and Rose: Lyric, Richmond, 5-7.
FRANKLIN, Irene: Morrison's, Rockaway, N. Y.
GALLAGHER and Martin: Keith's, Phila.
GALLETTI'S Monks: Temple, Detroit, 9-14.
GAUDSMITHS: Ramona Park, Grand Rapids; Orph., 'Frisco, 8-14.
GILLETTE, Lucy: Orph., Los Angeles.
GIRARD, Harry, Co.: Keith's, Boston, 9-14.
GLOSE, Augusta: Keith's, Phila., 9-14.
GOLDEN, Claude: Shea's, Buffalo; Keith's, Boston, 16-21.
GORDON, Kitty, Co.: Orph., Los Angeles, 1-14.
GORDON, Robbie: Henderson's, Coney Island, N. Y., 9-14.
GRACE TWINS: Forsythe, Atlanta.
GRANAT, Louis: Sohmer Park, Montreal, Can., 2-14.
HALLEN and Hunter: Henderson's, Coney Island, N. Y.
HALPERIN, Nan: Orph., 'Frisco; Orph., Oakland, 8-14.
HARRIS and Manyon: Forrest Park, St. Louis; Maj., Chgo., 8-14; Ramona Park, Grand Rapids, 16-21.
HAYES, Brent: Stratford, Ont., Can.
HELENE and Elliott: New Brighton, Brighton Beach, N. Y., 9-14.
HERAS and Patterson: New Brighton, Brighton Beach, N. Y.
HERLEIN, Lillian: Keith's, Wash., 9-14.
HEYMAN, Ruth: Orph., Oakland.
HICKEY, Three Brothers: Ramona Park, Grand Rapids.
HILL and Sylvany: Bushwick, B'klyn; Prospect, B'klyn, 9-14.
HODGKINS, Gene, Co.: Bushwick, B'klyn; Keith's, Phila., 9-14; Keith's, Boston, 16-21.
HOLMAN, Harry, Co.: New Brighton, Brighton Beach, N. Y.
HOOPER and Cook: Fountaine Ferry Park, Louisville; Forrest Park, St. Louis, 8-14.
HOWARD and McCane: Palace, N.Y.C.
HOWARD Brothers: Sohmer Park, Montreal, Can., 16-21.
HUGHES, Mrs. Gene, Co.: Temple, Detroit.
HUNT, Ida Brooks, Co.: Bushwick, B'klyn.
HUNTING and Francis: Keith's, Phila., 9-14.
HUSSEY and Boyle: Keith's, Wash.
INNESS and Ryan: Pantages, Seattle; Pantages, Vancouver, B. C., 9-15; Pantages, Victoria, 16-22.
JACKSON and Mac: Keith's, Boston, 9-14.
JOHNSONS, Musical: Sohmer Park, Montreal, Can., 9-14.
KAUFMAN Brothers: Temple, Detroit.
KEANE, Robert Emmett: Keith's, Wash., 9-14; Keith's, Phila., 16-21.
KELLY and Pollock: Orph., Los Angeles.
KEYSTONE Trio: Henderson's, Coney Island, N. Y., 16-21.
KING and Brooks: Keith's, Wash.
KRAMER and Morton: Forrest Park, St. Louis, 8-14.
KREMKA Brothers: Forrest Park, St. Louis, 8-14.
KURTIS Roosters: Colonial, Norfolk, 5-7.
LEACH, Wallen, Trio: Keith's, Phila., 9-14.
LEE and Cranston: Forrest Park, St. Louis, 8-14.
LEWIS and McCarthy: Ramona Park, Grand Rapids.
LEWIS, Henry: Morrison's, Rockaway; Keith's, Wash., 16-21.
LIBBY and Barton: Fountaine Ferry Park, Louisville.
LOCKETT and Waldron: Maj., Chgo.
LOPOKOVA, Lydia: Palace, N.Y.C.
LOYAL'S, Alfred, Dogs: Keith's, Boston; Prospect, B'klyn, 9-14.
MAGLEYS, The: Alhambra, London, 2-30.
MAHR and Mickofsky: Maj., Chgo., 8-14.
MARTINETTI and Sylvester: Henderson's, Coney Island, N. Y., 16-21.
MASON, Wilson and Jordan: Orph., Los Angeles, 8-14.
MAYOS, Flying: Temple, Detroit, 16-21.
McCORMACK and Irving: Henderson's, Coney Island, N. Y., 9-14.
McDONOUGH, Ethel: New Brighton, Brighton Beach, N. Y., 9-14; Keith's, Phila., 16-21.
McMAHON, Diamond and Chaplon: Palace, N.Y.C.
McRAE and Clegg: Maj., Chgo.; Ramona Park, Grand Rapids, 9-14.
MELROSE, Bert: Orph., Oakland; Orph., Los Angeles, 8-14.
MERLE'S Cockatoos: Prospect, B'klyn, 9-14.
MINSTRELS, Colonial: Prospect, B'klyn.
MONROE and Mack: Sohmer Park, Montreal, Can., 16-21.
MOORE, Gardner and Rose: New Brighton, Brighton Beach, N. Y.
MORAN and Wiser: Keith's, Phila., 9-14.
MORGAN Dancers: Orph., Oakland; Orph., Los Angeles, 8-14.
MORRIS, William, Co.: Orph., 'Frisco, 1-14.
MORRISSEY and Hackette: Temple, Detroit; Maj., Chgo., 8-14.
MORTON and Moore: Keith's, Boston.
MORTON, Sam and Kitty: Henderson's, Coney Island, N. Y., 16-21.
MULLANE, Frank: Keith's, Phila.; Bushwick, B'klyn, 9-14.
MULLEN and Coogan: New Brighton, Brighton Beach, N. Y., 9-14.
MULLER, Gene, Trio: Fountaine Ferry Park, Louisville; Forrest Park, St. Louis, 8-14.
NARDINI, Lyric, Richmond, 9-11; Colonial, Norfolk, 12-14.
NICK'S Skating Girls: Prospect, B'klyn.
NONETTE, Temple, Detroit.
NORDSTROM, Marie: Palace, N.Y.C.
NORTON and Lee: Orph., Los Angeles.
ODIVA and Seals: Keith's, Boston, 9-14.
O'HARA, Fiske: Temple, Detroit.
OLCOTT, Charles: Keith's, Boston, 9-14.
PADDEN, Sarah: Pantages, Salt Lake City.
PATTERSON, Burdella: Keith's, Phila.
PEKIN Mysteries: Maj., Chgo., 8-14.
PERNIKOFF and Rose: Keith's, Boston.
PHILLIPS, Mr. and Mrs. Normal: Temple, Detroit, 9-14.
POTTS Brothers: Lyric, Richmond, 9-11; Colonial, Norfolk, 12-14.
POWERS'S Elephants: Sohmer Park, Montreal, Can.
PRIMROSE Four: Ramona Park, Grand Rapids, 16-21.
PRIMROSE Minstrels: Pantages, Los Angeles; Pantages, San Diego, 9-15; Pantages, Salt Lake City, 16-22.
PUCK, Harry and Eva: New Brighton, Brighton Beach, N. Y.; Bushwick, B'klyn, 9-14.
RAYMOND and Caverly: Keith's, Phila.
REDCAY Duffin Troupe: New Brighton, Brighton Beach, N. Y.
REX'S Circus: Maj., Chgo., 8-14.
RICHARDS and Kyle: Morrison's, Rockaway, N. Y.
RIGGS and Witchie: New Brighton, Brighton Beach, N. Y.
ROBBIE and Robbie: Prospect, B'klyn.
ROCHESTER, Claire: Henderson's, Coney Island, N. Y., 9-14.
ROMANO, Stella: Shea's, Buffalo, 9-14.
ROONEY and Bent: Maj., Chgo.
ROSAIRES: Ramona Park, Grand Rapids.
RUDOLF, Henry: Forrest Park, St. Louis.
RUSSELL and Calhoun: Keith's, Phila.
SAM Long Tack: Maj., Chgo.
SANTLEY and Norton: Keith's, Phila., 9-14.
SAUS Pearl and Irene: Keith's, Phila., 16-21.
SCHEFF, Fritzi: New Brighton, Brighton Beach, N. Y., 9-14.
"SCHOOL Playground": New Brighton, Brighton Beach, N. Y.
SCOTCH Lads and Lassies: New Brighton, Brighton Beach, N. Y.
SEAL, Clown: Keith's, Phila., 16-21.
SHANNON and Annis: Forrest Park, St. Louis; Maj., Chgo., 8-14.
SMITH and Austin: Maj., Chgo.
SMITH, Sue: Keith's, Phila.; Keith's, Wash., 16-21.
SOCIETY Buds: Orph., 'Frisco, 8-14.
SOLIS Brothers, Four: Shea's, Buffalo.
STEDMAN, Al and F.: Keith's, Boston; Keith's, Wash., 9-14.
STEINDEL Brothers: Orph., 'Frisco, 8-14.
STUART and Donahue: New Brighton, Brighton Beach, N. Y., 9-14.
TERADA Brothers: Temple, Detroit.
TROVATO: New Brighton, Brighton Beach, N. Y., 9-14.
VADIE, Mlle. and Girls: New Brighton, Brighton Beach, N. Y., 9-14.
VIO and Lynn: Prospect, B'klyn, 26-Aug. 14.
VOLUNTEERS, The: Orph., 'Frisco; Orph., Oakland, 8-14.
WATER Lillies, Six: Morrison's, Rockaway, N. Y., 9-14.
WEST, Billy: National, N.Y.C.
Fulton, B'klyn.
WHITEHEAD, Joe: Forrest Park, St. Louis.
WILLS, Nat: Bushwick, B'klyn; Keith's, Boston, 16-21.
WILSON, Jack: Orph., Los Angeles, 1-14.
WOOD, Britt: Orph., Los Angeles, 1-14.

JOHN CUTTY
One of the Famous Six Musical Cuttys
Direction Harry Weber

HARRY BERESFORD
NOW IN VAUDEVILLE

MARY SHAW
IN VAUDEVILLE
Presenting "THE DICKEY BIRD" Direction ARTHUR HOPKINS

GRACE LA RUE
The International Star of Song
CHAS. GILLEN, Pianist Direction ALF. T. WILTON

Gilda Varesi
In VAUDEVILLE LEAD with WAR BRIDES

SOPHIE AND HARVEY EVERETT
"ADAM AND EVE UP-TO-DATE"
DIRECTION ARTHUR KLEIN

CECILIA WRIGHT
Direction United Booking Offices

CLAIRE ROCHESTER
Headlining in Vaudeville

EVELYN NESBIT
—AND—
JACK CLIFFORD
SONGS and MODERN DANCES Direction H. B. MARINELLI

MAUDE LEONE
IN VAUDEVILLE
Presenting the Dramatic Playlet
INSIDE STUFF Written for her by Willard Mack
This act fully copyrighted and protected
Management Alexander Pantages

JAMES & ELEANOR McCORMACK & IRVING
"BETWEEN DECKS"
By THOMAS J. GRAY
Direction EDWARD S. KELLER

EVELYN BLANCHARD
PRESENTS
MARIE NORDSTROM

DOROTHY PELL
RICHMOND—TRENTON & CO.
Presenting "A MIDNIGHT MARRIAGE"
By EDGAR ALLAN WOOLF

MOTION PICTURES

ROBERT E. WELSH—Editor

THE MIRROR Motion Picture Department, Established May 30, 1908

COMMENT AND SUGGESTION

SAMUEL LONG

THE motion picture world could ill afford to lose so sterling a type of film man as SAMUEL LONG. His was a character that made you proud of your connection with the screen art. Retiring in disposition, SAMUEL LONG preferred, like his associates in KALEM, to let the deeds of his company speak for him; he sought to escape the limelight with as much diligence as many we might mention have displayed in getting before its brilliant rays.

From his intimates we learn that SAMUEL LONG was "the man without an enemy." He dabbled in no factions, but played square with every man with whom his business brought him in contact. It was this quality that made him much more important in the inner councils of the picture magnates than the outsider will ever know. Because of his unostentatious manner the SAMUEL LONG that most of us know is only the one made evident by the deeds of KALEM, and here we must divide the tribute with FRANK MARION and his other associates. KALEM has long been called "conservative," but few of the old line companies can point to more progressive records than KALEM. First among the picture producers to send companies long distances away from the home plant to secure new settings, as evident in the establishment of a Florida studio, and first to send a company half way round the world, as evident in the trip to Palestine for "From the Manger to the Cross," KALEM has never been backward in steps that advanced the motion picture art. In its record and its promises for the future we find SAMUEL LONG'S most valued contribution to the motion picture.

THE attitude of the Chicago police officials in barring the exhibition of motion pictures treating of the *Eastland* disaster is a typical evidence of the short sightedness of the average police official. He would not attempt to order the newspapers of Chicago to print no pictures of the disaster, he would not think of demanding that the vivid descriptions of the reporters first pass before his editorial pencil, yet he sees no limit to his power when handling the motion picture. It will be admitted that pictures showing the ghastly sights usual about such disasters are far from pleasing entertainment, but if presented in the right manner and purely as "news" they should easily prove far more valuable in their effect on public opinion than all the editorials that could be written. The police official who would thus hamper the motion picture's growth in what will in time be its most useful sphere is on a par with the autocrat of a past century who believed that newspapers should be mere budgets of news, and sought to deny them the privilege of expressing opinions.

"HAMLET, the great Biblical story in three parts." We thought the day was past when it could happen, but a reliable correspondent informs us that this was the advertising writer's contribution to the gayety of nations when a Broadway photoplay house in the Ninety-sixth Street neighborhood showed the Knickerbocker Star feature recently. We leave all comment to WILLIAM SHAKESPEARE.

STUDIO GOSSIP

J. W. JOHNSTON, after completing his work in Metro's "The Sealed Valley," immediately decided that New York was far too hot a place for him and sped away to Ogunquit, Maine, where he will probably remain for a five-weeks' vacation if the fishing comes up to expectations.

WILFRED LUCAS is now receiving his mail at the Griffith Coast studios. He will be seen in a featured role in a forthcoming multiple-reel production.

CAPTAIN HARRY LAMBERT took a company of Vitagraph players to Lakewood recently where he took the exterior scenes of an English mansion with extensive gardens. These views will be seen in "Youth," a three-part Broadway Star feature in which Mlle. Valkyrien, Antonio Moreno, Donald Hall and Frankie Mann will have prominent parts.

BLOOM CENTER is no more. It was sacrificed to the whim of Director Marshall Neilan, who thought he must have a comedy fire-fighting scene in which to close a series of two-reel comedies produced by the Selig Polyscope Company to be known as the "Chronicles of Bloom Center." Of course Bloom Center was only a moving picture village, but it was a complete village in every particular, built especially to furnish the required rural atmosphere for this series of comedies. And when it had served its purpose it was destroyed but the destruction furnished another picture and a picture that promises to be quite the funniest of the series.

DOESN'T IT SEEM GOOD TO SEE ARTHUR JOHNSON ON THE SCREEN ONCE MORE?

Scene from "Country Blood," Lubin Two-Reel Feature, Released Aug. 4.

"OVERPRODUCTION THE TROUBLE"

"THERE is an overproduction of motion picture films and an oversupply of motion picture theaters," said W. W. HODKINSON, president of the Paramount Pictures Corporation, on his return from a cross-country trip last week. "I have always made this contention, but the journey just concluded has brought this fact home more forcefully than ever. There will have to be a narrowing down process, an elimination, and we are about to see the beginning of the last struggle for the survival of the fittest in the motion picture industry. The amount of capital necessary to engage in any branch of the business now insures an early termination of the present condition of excessive and destructive competition. The prizes of the future are bound to go to those who best realize what the future has in store and who best plan what steps are necessary for their welfare.

"To-day the motion picture is one of the greatest industries the world has ever seen and is rapidly enlisting the largest capital and best brains of our land. Those who are in it must advance with it or drop out. The man who has seen fit to conduct his company or his theater in a haphazard manner is bound to fall before those business men who work along different lines. No great thing was ever accomplished without an ideal, without a plan. Neither the manufacturer, distributor nor the exhibitor can continue in the future without a definite plan, and the ideal way to advance the best interests of the whole business would be for the different elements to combine and work as a team. This co-operation of manufacturer, distributor and exhibitor is one of the points we have sought, especially in the organization of Paramount."

Mr. HODKINSON was given unusual opportunities for observation on his recent trip, as he visited many of his company's exchanges and also talked with prominent exhibitors both in the various cities visited and at the San Francisco convention. Since the trend of the interview had brought us to discussion of the moves to be made by picture men in the near future to cope with the changing conditions of the industry we questioned him as to whether he thought the "two-dollar" picture was the natural outcome.

"No, decidedly not," was the quick reply. "To me, talk of seriously attempting to produce and exhibit 'two-dollar' motion pictures is ridiculous. Paramount Pictures in the not too distant future will be the best pictures in the world exhibited at any price. Though they may possibly be dignified by a fifty-cent admission price in the larger cities, they will always be presented throughout the country for ten and twenty cents. I honestly believe it will be impossible for anybody to release pictures that are any better. Take the list of productions announced for release in September, October and November. During these three months MARY PICKFORD will appear three times, MARGUERITE CLARK twice, HAZEL DAWN twice, JOHN BARRYMORE twice, while PAULINE FREDERICK, MARIE DORO, LAURA HOPE CREWS, ELSIE JANIS, CHARLES CHERRY, VICTOR MOORE, and CHARLOTTE WALKER will each be seen again on the screen in famous plays. Then LOU-TELLEGEN, DONALD BRIAN, and SAM BERNARD will play for the first time before the camera."

No motion picture interview nowadays seems complete without some reference to censorship. So naturally we drifted around to that subject before closing the brief talk. Here again "team work" was the keynote of Mr. HODKINSON'S views.

"Team work is necessary," he said, "if we hope to cope successfully with the censorship problem. We recognize in censorship one of the big problems that faces the industry, but unfortunately merely going on record as denouncing it and being opposed to it does not solve the problem. I have tried to look into the censorship question from all angles and I believe that we should have free speech and a right to express ourselves as we see fit in the greatest of all means of expression, the motion picture. At the same time our desires along this line, even with well-planned action, will not prevent the spread of censorship throughout the land, when those anxious to make money quickly produce subjects of such a nature that they only encourage censorship wherever they are shown. The people endeavoring to censor for the good of the community, do not discriminate between the exploitation of sensationalism and the helpful, wholesome class of pictures that is so largely in the majority in this country to-day."

MARY MILES MINTNER,
Now a Permanent and Exclusive Metro Star.

EMIL PATHE HERE

Head of French Firm a Visitor—Hints at Big Developments Here

Emil Pathe, a member of the house of Pathe, is a visitor to this country, arriving last week. He is accompanied by Russell Hunting, an American, who is active as a technical director with the French branch. To the ship news reporters Mr. Hunting, who acted as interpreter, said:

"Mr. Pathe is going to take a house in Jersey City and remain there for some time. Before he returns to France he will leave a $35,000,000 contract in this country. I cannot say any more than that it will concern our motion picture interests."

HITCHCOCK IN V-L-S-E

"The Ring-Tailed Rhinoceros," Produced by Lubin, Released in August

V-L-S-E announces the addition of a special feature to its August list in a four-part production featuring Raymond Hitchcock, and produced by Lubin. The picture is a comedy, "The Ring-Tailed Rhinoceros," and was written especially around the comedian's talents by Lawrence McCloskey and staged by George Terwilliger.

Playing opposite the well-known comedian is Flora Zabelle and a strong cast especially selected for this picture. "The Ring-Tailed Rhinoceros" marks Raymond Hitchcock's screen debut. It will be released on Aug. 15.

MISS ILLINGTON LIKES "KINDLING"

Following the recent presentation of "Kindling" at the Strand Theater, with Charlotte Walker in the leading role of the Lasky feature, Margaret Illington, who appeared in the part in the legitimate production, wrote to Mr. Goldfish as follows:

"I want to express my admiration and appreciation of the marvelous production you have made of 'Kindling.' I consider it a masterpiece of the motion picture art. Familiar as I am with the play, I was tremendously moved and thrilled. My congratulations to Miss Walker on her beautiful performance, and to every member of the cast. Sincerely yours,

"MARGARET ILLINGTON."

CHARLOTTE WALKER'S RETURN

Charlotte Walker's second screen appearance, under the management of the Lasky Feature Play Company, is to be in an original play written by Hector Turnbull, called "Out of the Darkness." Miss Walker's first appearance was in "Kindling," in which she was seen to great advantage. "Out of the Darkness" is scheduled for release in September by Paramount.

HANDLE AYLESWORTH PICTURES

The Aylesworth Animal Pictures, which recently played a three weeks' engagement at the Strand Theater, New York, have been taken over by the Paramount, and will be handled through the exchanges of that organization.

AMONG THE PLAYERS

LEE BEGGS will direct the MinA brand for the Melies Company, which will be released as heretofore on the General Film programme.

FRANK FARRINGTON, known to film fans as Braine, of "The Million Dollar Mystery," has temporarily forsaken the screen for the speaking stage. He has signed with Henry W. Savage for three years and last week joined the Sari Company, in which he will play Cadeaux.

CHARLES COLEMAN has been engaged by the Famous Players to appear in the forthcoming production of "The Mummy and the Humming-Bird."

FILM NOTABLES PAY TRIBUTE TO SAMUEL LONG, OF KALEM

Prominent Men at Funeral of Film Pioneer—Was One of the Founders of General Film

The most prominent men of the film world were present last Friday afternoon at the funeral of Samuel Long, president of the Kalem Company, who died at 5 A.M. last Wednesday. The honorary pallbearers were: H. M. Marvin, of the Motion Picture Patents Company; J. J. Kennedy, of the Biograph; C. H. Wilson, of the Edison Company; A. E. Smith, of the Vitagraph; Ira M. Lowry, of Lubin; J. A. Berst, of Selig; Paul Melies; W. W. Hodkinson, of Paramount; George K. Spoor, of Essanay; and George Kleine. The active pallbearers were: William Wright, Phil Lang, Robert Vignola, Joseph Spray, C. F. Wilson, and George Hardy, of the Kalem Company. The Reverend Dr. Alexander Hensly, of Lambartville, N. J., an old friend of the deceased, officiated. Among the other notables in attendance were: Schuyler Colfax, of the Eastman Company, and Mr. Snow, of the same company, long friends of Mr. Long. Interment was in Woodlawn Cemetery, New York.

The death of Mr. Long was due to typhoid fever, and came when he appeared to be on the road to recovery after being ill since July 4. An attack of pneumonia about a year ago had considerably weakened his system and handicapped him in the battle with the typhoid. Mr. Long died in his New York home at the Clarendon Apartments, Eighty-sixth Street and Riverside Drive, New York. He was forty years old, and is survived by a widow and two brothers.

Samuel Long's connection with the motion picture goes back to the year 1897, when he came from the South, where he had received his education as a mechanical engineer and chemist to accept a position with the American Mutoscope and Biograph Company, now the Biograph. Mr. Long was for ten years superintendent of the Biograph's factory at Hoboken, N. J., and during that period, the formative one for the new art, he made many contributions to its technical advancement.

When the Kalem Company was formed in 1907—originally the K-L-M of Kleine, Long and Marion—Mr. Long was chosen president, and he thus later took an active part in the steps that led to the formation of the General Film Company. Mr. Long continued as president of the Kalem Company since its organization, and was a director of the General Film Company, which he also served as treasurer for a time.

Many were the testimonials among the gathering at the funeral on Friday of the regard in which Mr. Long was held by his associates in the General Film and in Kalem. His lovable disposition and energetic handling of the company's affairs endeared him to the workers in the Kalem factories and studios.

SAMUEL LONG.

BLACKTON ON GUARD

Picture Magnate Will Offer His Motorboats for Auxiliary Use in Case of War

Following the motor boat races which are to be held the second week in August, Commodore J. Stuart Blackton, owner of a fleet of the fastest motor boats in the world, has arranged to have the craft placed in drydock and work will immediately be started to armor them. It is the intention of Commodore Blackton to have his fleet act as auxiliary coast defence in connection with the peace through preparedness movement. The present war in Europe has shown that the only method of overcoming submarine warfare is by having armored boats, which are so fast that they are able to outmaneuver, attack, and sink submarines. Acting with Commodore Blackton is Hudson Maxim, the inventor of high explosives, who is also on Thomas A. Edison's board in connection with increased navy. Commodore Blackton has decided to submit his present plans to the United States Navy Board.

"These boats can be built very rapidly, and are one of the most feasible means of rapidly ending our present state of unpreparedness and inadequate defenses," asserted Commodore Blackton, in discussing this matter. "I have studied the situation very carefully, and from my own experience with motor boats I would say that almost any one of my present craft could successfully operate against any number of U-boats such as now infest the waters about the British Isles. This move on my part is not directed against any particular country, but is solely to prevent a foreign country from invading this country. It is merely a defensive move and not an offensive.

"I have discussed this matter with many of the foremost naval authorities, and they are thoroughly agreed with me that this is the best move that possibly can be made."

STAGE ARMSTRONG PLAYS

Equitable Company Working on Two of Productions from Playwright's Pen

The Equitable Motion Picture Corporation has purchased the motion picture rights of three plays by Paul Armstrong, which will be released as five-reel photoplays through the World Film Corporation. "Blue Grass" will be the first Armstrong picture. It will be produced by Charles M. Seay, formerly with the Edison Company, assisted by James Cunningham, the assistant to Isadore Bernstein, director general of the Equitable. Thomas Wise, star of "The Gentleman from Mississippi," will play Colonel Taylor, the leading role. He will be supported by Miss Clara Whipple and George Soule Spencer of the Equitable stock, Ray Tuckerman, John Boone, Bess Sankey, and Tommie Mead. "A Romance of the Underworld" and "The Bludgeon" are the two other plays by Armstrong, which will be produced later. The dramas are being adapted for screen use by Marc Edmund Jones, the Equitable scenario editor. The race scene in "Blue Grass" will be taken at the Saratoga race tracks, where the company will go to make part of the picture.

"ELAINE" ACTOR INJURED

Paul Everton, who is one of the "Romance of Elaine" company at Ithaca, is confined to his bed as the result of an accident incurred in filming a scene at the Triphammer Gorge.

The Pathe-Wharton actor fell over a cliff and suffered a painful injury to one of his legs. It was intended that he should fall at a place where there was only a six foot drop, but he accidentally picked out the wrong spot and fell twenty-five feet instead.

HERE AND THERE

Frank D. Sniffen, a recruit from the newspaper and magazine field, has been appointed general sales manager of Paramount, a newly created post.

Leon J. Bamberger, recently Washington representative of the World Film, has resigned to accept a position with the V-L-S-E. Before going to Washington Mr. Bamberger was assistant to Sales Manager Seelye, who has since become assistant to the general manager of V-L-S-E.

They have funny uses for safes in the Lubin plant at Philadelphia, but as often proved even safes are not burglar proof. Recently Howard Hansel, director of the Marie Dressler feature "Tillie's Tomato Surprise," bought a fine meal for use in the picture, and not being able to use it that day put it in the safe for safe keeping. About two o'clock the next morning a group of late workers, consisting of Ira M. Lowry, Ferdinand W. Singhi, Dr. Daniel Carson Goodman, and Charles J. Goldsmith, feeling the pangs of hunger gnawing at their vitals, remembered the sumptuous feast put away in the safe. Lowry acted as chief cracksman and after much manipulation succeeded in solving the intricacies of the combination. The next morning when Director Hansel went for his meal there was nothing left but the bones of two roast chickens and the refuse from the fruit. He tore his hair and wept salt and bitter tears, but there was nothing to do but hold up the picture while a hurry call was made on the delicatessen store for a new meal.

Julian M. Solomon, Jr., vice special representative of Bosworth, Inc., has gone to the mountains for a short rest, and before leaving took especial care to deny that he was soon to become a benedict.

Harry Reichenbach is back from the Coast with a trunkful of clippings secured for Metro and Francis Bushman, and a handsome gold knife presented to him by Bushman in appreciation of the "Silver King's" efforts at the Exposition. It's a beauty, and from what we hear, Harry more than deserves it.

The American Correspondent Film Company now boasts one of the best suites of offices in the film world at 220 West Forty-second Street. If you have any trouble finding it, ask one of the picture reviewers who enjoyed the company's hospitality at the recent review of "The Battle of Przemysl." It was a red-letter day in Reviewland. Cigars, oy! ice cream, pink lemonade, bubble water; yeah, everything.

General Manager Louis J. Gasnier, of Pathe, has just returned from a short vacation which he spent in company with twenty-five members of the Pump Club, a social organization of well-known Jersey City politicians. The party went by auto from Jersey City to Lake George, where several days were spent in fishing and other sports.

AN INTENSE MOMENT IN "THE CHALICE OF COURAGE," CURRENT VITAGRAPH-V-L-S-E FEATURE

EXHIBITORS TO PRODUCE?

Prominent Theater Owners Holding Many Conferences, Which May Result in Feature-Producing Organization

From St. Louis comes a strong rumor of a $2,000,000 organization to be formed by the leading exhibitors of motion pictures in the United States, which will have for its purchase the handling of all the pictures to be shown in the theaters of its members, and which will also possibly take up the work of producing its own features. William Sievers, a prominent St. Louis exhibitor, who was one of those interested in the formation of the Alco Feature Corporation, is mentioned as the prime mover in the new organization. Max Spiegel and M. H. Marks, of the New York Strand, are said to be on the committee of organization and leaders in the movement. Among the other circuits that have been mentioned in the early rumors are the Howard of Boston, and the Turner and Dahnken interests in California. These names would indicate that the backers of the new organization expect it to enlist all of the top-notch theaters of the country. The Pierce interests of New Orleans have also been mentioned in this connection.

The new combination will maintain an office in New York for the selection of the films to be shown in the houses of its members. According to the early reports, organization will be willing to consider the productions of all manufacturers, but is designed to combat the producers who wish the exhibitor to sign for all their productions or none. Final arrangements for the $2,000,000 organization are to be perfected at a meeting in Chicago on Aug. 25. After that date it is expected that a definite announcement will be made by those active in the corporation. To date, Dame Rumor, as uncertain as usual, has been doing all the announcing.

DAWLEY RETURNS TO F. P.

Well-Known Feature Producer Back with Old Love—"Helene of the North"

J. Searle Dawley, one of the oldest and best known directors in the moving picture industry, has returned to the Famous Players Film Corporation. Mr. Dawley was one of the first directors to start the production of feature pictures, and contributed a great part to the success of the Famous Players when they first entered this field. He left them to go to the Dyreda Film Corporation, in which he had an interest, but has now returned to his first love.

Director Dawley's initial production for the Famous Players in this new affiliation will be "Helene of the North," an unusual romance featuring Marguerite Clark, scheduled for release on the Paramount programme Aug. 9.

OLD-TIMERS TOGETHER AGAIN

After a lapse of ten years, J. A. Darnaby again becomes associated with Harry R. Raver, head of the Itala interests in North America. Until 1905, Raver and Darnaby operated a twenty-two car carnival and festival enterprise, playing the principal big events in the Middle and North West. They were the first to present musical comedy in a canvas auditorium. So meritorious was their organization that Mr. Raver is the proud possessor of a scrap book filled with testimonial letters from Governors, Senators, ministers and prominent educators, collected at various times.

Darnaby has been playing Elk benefits, presenting musical comedy with home talent, and has acquired property and assets, but the lure of the "movie" brought him East to join his old partner and try his hand at a new field, though Darnaby, with Raver, exploited Edison's "Great Train Robbery" in 1904, doing $28,000 in twenty-nine weeks, under a black tent.

After a short visit at Mr. Raver's home on Riverside Drive, Mr. Darnaby will be sent to Canada to represent the Itala Company in the exploitation of "Cabiria." An organization has already been completed for the Canadian tour, and, with Darnaby's clever showmanship, should result in a splendid success.

O'CONNOR IN PATHE SERIES

Edward O'Connor, the comedian, who is well known in farce, extravaganza, comic opera, and vaudeville, has been engaged for the Pathe series, "The New Adventures of Wallingford," now being made by the Whartons at Ithaca, N. Y. Mr. O'Connor will play "Onion Jones," one of the leading characters in the story.

While Mr. O'Connor is somewhat bald, the character calls for total absence of hair. In consequence, the Ithaca barbers are getting rich from the almost daily hair cuts the comedian is compelled to have, and his little remaining hair shows signs of getting discouraged and giving up in disgust.

HE WANTS TO FIND OUT

Walker Whiteside is going out on the road this season with the avowed purpose of finding out all about the question which has been raised between the purveyors of motion pictures and the old-time theatrical manager—the question being the real drawing power of a stage star in the flesh after he has appeared on the screen. And Mr. Whiteside says that he will have ample opportunity to learn whatever lesson there is to be gained, for he will find himself in "The Melting Pot" playing in opposition to himself in "The Ragged Messenger," which is the name of the new play obtained for him this year.

Mr. Whiteside appeared in "The Melting Pot" for the Cort Film Corporation, of which John Cort is president. Mr. Whiteside will go on tour in "The Ragged Messenger," under the management of Mr. Cort.

"The Melting Pot" is now being booked all over the country by independent film distributors who have obtained the picture on a State rights basis. It is now playing at the Fine Arts Theater in Chicago, and there is every probability that it will be shown there as an opposition attraction when Mr. Whiteside and his company arrive in the Windy City early in the Autumn.

F. P. STARS IN AUGUST RELEASES

The Paramount Programme for August is distinguished by the fact that four of the Famous Players' most prominent and popular stars appear jointly in this month. Mary Pickford starts this unusual series in "Rags," a typical characterization specially created for her by the noted novelist, Edith Barnard Delano, to be released Aug. 2. Pauline Frederick returns to the screen in a production of "Sold," from the Russian of George Erastov, to be released Aug. 5. Marguerite Clark adds to her list in "Helene of the North," to be released Aug. 19, and Hazel Dawn, the last of the popular quartette and the latest star to abandon the stage to appear exclusively on the screen under the management of the Famous Players Film Company, will be presented in "The Heart of Jennifer," another story originated for this captivating actress by Edith Barnard Delano, to be released Aug. 23.

TO TEACH PHOTOPLAY-WRITING

Starting in September, the Vitagraph Company will run a series of lessons on "How to Write a Photoplay" in the principal newspapers throughout the country. The lessons will be written by Marguerite Bertsch, scenario editor of *Vitagraph*, and in connection with them prize contests will be inaugurated that should prove profitable to local exhibitors as well as the various newspapers.

"THE ROSARY" FLOAT, REPRESENTING THE SELIG-V-L-S-E FEATURE THAT WON FIRST PRIZE.

In the Elks' Pageantry Recently Held in Los Angeles. Entered by Clune's Auditorium.

The Kleine-Edison Feature Film Service

offers as its initial attraction exquisite

IRENE FENWICK

IN AN ARTISTIC AND CONVINCING FILM RENDITION OF OWEN DAVIS' DRAMATIC SUCCESS

THE WOMAN NEXT DOOR

See Irene Fenwick in one of the rarest and most beautiful examples of character portrayal in the history of Film Plays

Special performance for exhibitors at

THE CANDLER THEATRE

10:30 A. M., Tuesday Morning, August 17

GEORGE KLEINE 11 EAST 14th STREET NEW YORK, N. Y.

EXHIBITORS' COMMITTEES

Following are the names of the heads of the committees chosen to handle the forthcoming Carnival and Field Day of the New York exhibitors at Brighton Beach:

Samuel H. Trigger, general chairman; Lee A. Ochs, general vice-chairman; Aaron A. Corn, chairman entertainment and reception committee; Phillip Rosenson, treasurer; Thomas Howard, financial secretary; William Hilkemeier, chairman invitation committee; Thomas Howard, chairman publicity committee; Isaac Hartstall, chairman ticket committee; Thomas Howard, chairman programme committee; Mrs. Lewis J. Selznik, chairman ladies' committee; King Baggot and Lottie Briscoe, chairmen of the two Photoplayers' committees; J. Sarzin, chairman of contests; Hugh Hoffman, chairman press committee; "Silent Bill" Haddock, chief announcer; Robert C. Whitten, sergeant at arms.

Aaron A. Corn, chairman of the entertainment and reception committee, is already able to announce the names of his committee co-workers. The committee follows:

Aaron A. Corn, chairman; Jules Burnstein, Pathe Exchange, vice-chairman; William Hilkemeier, S. H. Trigger, Grant W. Anson, Adolph Weiss, Al. Kaufman, of the Famous Players; Leo Singer, C. F. Fitch, Pathe; Joe Unger, General Film Company; J. Goldstein, A. Carlos, G. Partridge, of V-L-S-E; H. Berman, E. M. Saunders, of Metro Exchange; Sam Spedon, Vitagraph Company; L. W. McChesney, Edison Company; Louis Blumenthal, Charles Harig; A. Ronheimer, William Sherry, Paramount Exchange; Nathan Hirsch, Harry Harig, W. F. Hurst, Charles Kessel, N. Y. Motion Picture Company; Harry Raver, Itala Film Company; Jack Dreyfuss, Ira H. Simmonds, Louis J. Gasnier, Pathe; E. Mayer and L. Schneider, of Maier and Schneider; M. H. Hoffman, Universal Film Company.

Ina Claire makes her second appearance under the Lasky banner in "The Puppet Crown," which is scheduled for release on the Paramount programme on July 29. Carlyle Blackwell will make his Lasky debut in this production.

Tom Moore

Screen Club New York City

WANTED.—Pretty ingenue, blonde type, must be versatile for leading part in high-class feature film. Great dramatic experience unnecessary, but must be particularly attractive. Splendid opportunity. Apply Box X, DRAMATIC MIRROR.

AMONG THE PLAYERS

LILLIAN TUCKER, who is well known to New York audiences for her excellent work as Lucille, the manager of Tony Miller in "Nobody Home," now playing at the Maxine Elliott Theater, and for her attractive personality which has brightened up many a Broadway show since she first appeared on the stage in "The Yankee Prince," is playing the leading role with Edwin August in "Evidence," the English play which Mr. August is producing for the F. Ray Comstock company.

JAMES B. CUNNINGHAM, recently assistant to Director Frank Crane, of the World Film, has been engaged as assistant director to Isadore Bernstein, general director of Equitable.

JEROLD HEVENER is directing comedy productions at the Equitable studio. Billy Watson and Ed Lee Wrothe are presented in his initial production.

EDGAR L. DAVENPORT has been engaged for the part of Philip Massingle in the screen production of Owen Johnson's "The Salamander."

GLEN WHITE,
In Kleine Films Featuring Ethel Grandin.

FAMOUS PLAYERS' PLANS

Productions Promised for Next Quarter Present Prominent Stars in Strong Vehicles

The announcement of the Famous Players' Film Corporation for the next quarter, including September, October and November, includes a wealth of celebrated stage stars to be seen in film productions of well-known dramatic and operatic successes.

Possibly the most important announcement is that Mary Pickford is to be seen in an elaborate screen version of John Luther Long's "Madame Butterfly," which is scheduled for release in November. She will also be seen in two typical Pickford characterizations, "The Foundling" and "Twisted Paths." Marguerite Clark will be seen in "Molly Make Believe," the quaint and captivating romance by Eleanor Hallowell Abbott, and in a pretentious adaptation of Mark Twain's masterpiece, "The Prince and the Pauper." This is the first attempt to transfer Mark Twain's inimitable humor to the screen. Pauline Frederick, who achieved such great success in her initial screen appearance in "The Eternal City," will be seen in October in a film version of "Zaza." Early in September Hazel Dawn and John Mason will appear as co-stars in the great American stage success, "The Fatal Card," and in November Miss Dawn will again be seen, this time in the romantic classic, "Dorothy Vernon of Haddon Hall."

Sam Bernard will make his debut in motion pictures early in October in a typical Bernardian comedy especially written for him, called "Poor Schmaltz," and it is said that he will introduce a new brand of comedy to the moving picture public. John Barrymore again returns to the screen in George L. Shedd's melodramatic farce, "The Incorrigible Dukane," to be released in September, and will endeavor to duplicate his great success in "Are You a Mason?" in a new play along the same lines called "The Three Elks." Two other stars are to be presented in the persons of Charles Cherry and Gail Kane, who will appear jointly in an adaptation of the well-known stage success, "The Mummy and the Humming Bird," while Marie Doro, who made such a favorable impression in "The Morals of Marcus," will appear in September in a thrilling spectacular romance called "The White Pearl," in which mystery, love and adventure are dramatically interwoven.

EMMY WEHLEN IN SCREEN DEBUT

Emmy Wehlen, the well-known musical comedy and light opera star, is soon to make her first appearance on the screen in an original drama written by Charles T. Horan, called "When a Woman Loves." The picture is being produced by the Rolfe Photoplay Company for release by Metro. Miss Wehlen has an enviable reputation as a musical comedy star, and it is expected that she will greatly add to it as an exponent of the silent drama.

"GIRL FROM OUR TOWN" RELEASED

A number of novel and remarkable features are promised in "The Girl From Our Town," an American four-part production to be released as a Mutual masterpiece on August 5. It was adapted from the popular novel of the same name by Marie Van Vorst and features pretty Margarita Fischer and Edward Griffen. The supporting cast includes Beatrice Van, Fred Gamble, Joseph Harris, Joseph Singleton, and Robyn Adair.

KOLB AND DILL FILMS

Articles of incorporation have been filed by the K. and D. Film Company. The directors are C. William Kolb, Max Dill, Oscar Bretville, Maude L. Moulin, and George D. Perry. Capital stock to the amount of $50,000 in shares of $1 each has been issued. The headquarters of the new company is to be at San Francisco. The well-known comedians will probably be featured in the company's offerings.

WORLD FILM'S PROFITS

Report for First Fiscal Year Shows Up Well—Commendation for Selznick

The financial report of the World Film Corporation for the first fiscal year, recently completed, shows a total profit for the parent corporation and its producing allies of $329,025.08. This includes an allowance by the World Film of $371,279.34 and by the Peerless Company of $80,264.65 for depreciation. The report further states that all of the profits were made during the last half of the year and that contracts now completed calling for releases in foreign countries, the installation of a news service and the weekly release of high-grade comedies are expected to increase the net profits nxt year to at least $500,000.

The report also states that the most recent extension of the field of the World Film is the signing of a contract during the past few weeks with the Equitable Motion Pictures Corporation, a new $3,000,000 company recently formed, with the backing of Ladenburg Thalman & Company. In order that there may be complete harmony between the two organizations, Louis J. Selznick has been made vice-president and advisory director of the Equitable. In making the report the executive committee of the World Film Corporation paid a glowing tribute to the ability of Louis J. Selznick, the vice-president and general manager.

BARBECUE FOR AMERICAN PLAYERS

A company of "Flying A" stars were given a mammoth barbecue on Santa Cruz Island, twenty miles straight out in the Pacific from Santa Barbara, recently by the Claire estate, owners of the island, as an appreciation of the cordial relations existing between the moving picture people and the island owners. The "Flying A" companies have used the beautiful scenery which the island contains in numerous pictures especially beach and mountain effects. Among those in the party were Vivian Rich, Louis Lester, Winifred Greenwood, Jack Richardson, Helen Rosson, Roy Stewart, Joseph Galbraith, Harry Von Meter, Beatrice Van, Robyn Adair, Walter Spencer, Edward Coxen, George Field and Directors Reeves Easson and Henry Otto.

LUBIN STRENGTHENS FORCES

Jack Pratt, a well-known feature producer, who staged "The Garden of Lies," with Jane Cowl in the leading role, has been added to the producing forces at the Lubin Philadelphia studio. Allen Farnham is another recent studio acquisition, taking the past of general art director.

Louis Reeves Harrison has written a five-reel feature which Lubin is to produce at once as a special feature. The play deals with the present war situation. It will probably be Director Pratt's initial effort at the Philadelphia studio.

THOSE "ELAINE" CONSPIRATORS

Too much reading of the war news must be given as the reason for the defect in the vision of THE MIRROR motion picture reviewer who recently stated that the conspirators in the Elaine series who are secretly working against the United States were Germans. As a matter of fact, the producers of the picture have made a special effort in staging it to see that no particular nationality is singled out as the conspirators, and they might just as easily be called Japanese or Hottentots.

"SALVATION NELL" READY

The picturized version of "Salvation Nell," adapted from Edward Sheldon's play of the same name, will soon be ready for release, and advices from the Pacific Coast from those who have seen the photoplay at a private showing are enthusiastic in their praise. It is stated that Beatriz Michelena, who has the feature role, will greatly exceed the reputation she acquired in "Mignon." The picture was produced by the California Motion Picture Corporation.

NEWSY NOTES

A new V-L-S-E office has been opened in Cincinnati at 138 West Seventh Street, in charge of R. S. Shrader, the man who was responsible for the recent eighteen-day run of "The Island of Regeneration" in Cincinnati.

The Select Film Booking Agency's "An Alien," presenting George Beban, recently played the Burland Theater, in the Bronx, and according to reports its success rivaled that of "The Eternal City" when it played this house. A special midnight performance was one of the moves to which the management was put to accommodate the attendance.

Commencing in October, the Vitagraph Company will release a Sidney Drew picture every Friday, inaugurating what will be known as "Sidney Drew Day." Mr. Drew will direct all the pictures in which he appears, playing opposite his wife.

This week begins the sixth month of "The Birth of a Nation's" run at the Liberty Theater. Yet the scoffers said that a two-dollar picture was an impossibility. With the additional performances at Brighton Beach, "The Birth of a Nation" has now passed its three hundredth presentation in Greater New York.

SELIG

"THE HOUSE OF A THOUSAND CANDLES"

Released August 23rd as a Selig Red Seal Play through V-L-S-E, Inc., and Branch Exchanges. "The House of a Thousand Candles," in five reels, features Harry Mestayer, Grace Darmond and an all-star cast of Broadway favorites. Meredith Nicholson's most popular story.

"THE CLAUSE IN THE CONSTITUTION"

A Selig Diamond Special in three reels, enacted by an all-star cast of Selig players.—A play with a punch and upholding the Diamond Special Standard.—Released Thursday, August 19th.

"IN THE KING'S SERVICE"

A Selig Special in two exciting reels, featuring Thomas Santschi. Released Monday, August 16th.

"THE PRIMA DONNA'S MOTHER"

A Selig one reel drama of heart-felt interest. An unusual story with an unusual ending.—Released Tuesday, August 17th.

"A LUCKY DEAL"

A Selig one reel Pictureplay of unusual appeal.—Released Saturday, August 21st.

HEARST-SELIG NEWS PICTORIAL

Picturing the world's news events every Monday and Thursday. Awarded a medal at the Panama-Pacific Exposition for superior enterprise.

SELIG POLYSCOPE COMPANY
CHICAGO

American Film Company, Inc., Presents

The Girl From His Town

A FOUR PART MUTUAL MASTER PICTURE

A wonderful film version of the famous novel by Marie Van Vorst, by arrangement with The Bobbs-Merrill Company, publishers. Enchanting with romance and beautiful scenes.

Margarita Fischer and **C. Elliott Griffen** play the leading roles.

Release Date August 5th
Good for a Run of Several Days — Book Now!

The Exile of "Bar-K" Ranch
Two Part "Flying A" Drama
Released August 9th
Featuring
Vivian Rich and Roy Stewart

Jimmy on the Job
American "Beauty" Comedy-Drama
Released August 10th
Featuring
Neva Gerber and Webster Campbell

"Comrades Three"
Single Reel "Flying A" Drama
Released August 11th
Featuring
Winifred Greenwood and Edward Coxen

Distributed throughout the United States exclusively by Mutual Film Corporation

American Film Company, Inc.
S. S. Hutchinson, President
Chicago, Illinois

MRS. FISKE IS SEEN FOR THE SECOND TIME ON THE SCREEN.
First Published Photograph from "Vanity Fair." Edison Feature, Released by Kleine-Edison Service.

VITAGRAPH'S UNIQUE FEATURE

Perhaps no point is more clearly illustrated by the recent production of "The Battle Cry of Peace," an eight-part photoplay on the preparedness question, which the Vitagraph Company of America has turned out, than is that brought before the public during the past few days by the arms strike in Bridgeport and other manufacturing centers. The picture, which, it is said, bases its facts on Hudson Maxim's book, "Defenseless America," shows clearly that unless immediate steps are taken to increase the armament of a proposed army it would be necessary to "fight with broomsticks."

Commodore J. Stuart Blackton, of the Vitagraph Company of America, who supervised the production of the picture, in addition to having written it, is very emphatic on this point in the propaganda which he is instigating to force an appropriation of $500,000,000 through the next session of Congress. While it is true that numerically this country could put an army of a million men in the field within a short time, it would take a year's time to properly equip and quarter a million men. Not only from the question of armament, however, does Commodore Blackton figure, but he also has gone into the question of whether a million men could be supplied with munitions for any length of time.

"I call being prepared for whatever may arise," declared Commodore Blackton, "'Nation Insurance.' We insure ourselves against all possible losses in business and daily life, yet we are not content to insure our country, or the liberty which the country represents to us. We must be prepared to patrol the skies with aeroplanes when the time comes, and it is only by being prepared that we can accomplish this end. If we want to ward off the possibility of an attack we must be prepared to resist that attack.

"Since the Vitagraph Company announced its production of 'The Battle Cry of Peace,' there has arisen a question on many sides as to the sincerity of the members of this company in advocating this move. One of the methods of testing our sincerity was by asking us whether we would be among those to volunteer should the necessity arise, and also it has been suggested that a law be passed making it necessary for those who are strongest for preparation be forced to be among the first to volunteer. For my associates and myself I desire now to go on record as being absolutely in favor of such a law, if it is considered that these means are necessary to enforce patriotism among the male population.

"One of the thrilling comparisons which the film makes is that of the number of aeroplanes which are in use in the various countries. According to statistics which are demonstrated in the picture, when the present conflict began in Europe France had 1,400 aeroplanes, Germany 1,000, Russia 800, Great Britain 400, Austria 400, and the United States only 23 and most of these of an obsolete type. Probably the reason why America is so far behind the other countries in aeroplanes is due to the fact that last year the board appointed by the Secretary of the Navy recommended an appropriation of $1,300,000 for this department, but Congress cut the million off and appropriated only $300,000 for this proposition.

"Right here let me make clear the distinction between 'Preparedness for war and Preparedness against war.' It is for the latter that we stand and are fighting, and it is this point which we desire to bring home to the American public. We are anxious to have our patriotism understood."

According to the present plans, the picture will be shown to many public officials during the coming months.

MIRIAM NESBITT,
Edison Actress Who Is to Direct Coming Feature.

IN THE STUDIOS

WHERE did Chaplin get his turkey trot? Did he steal it from a turkey, or did the turkey imitate Chaplin? This is a mooted question, but Essanay has a turkey that walks just like Chaplin. It was discovered strutting about a sidewalk in front of one of the markets of New York. A friend of Essanay purchased it and sent it on to Chicago studios. The turkey has been shipped to Los Angeles as a present to Chaplin and will appear later in the Chaplin Comedies as one of his side partners in comics.

THE ESSANAY COMPANY has begun the erection of a complete lumber camp for a realistic setting in "The Man Trail," the six-act photoplay written by Henry Oyen. This is a red-blooded story of the rugged, primitive types of the logging country. Essanay has found an ideal wild spot at "The Pines," five miles from Waukegan, Ill., for the camp. Some of the scenes, however, will be taken at Starved Rock, Ill., one of the most picturesque spots in the country. Several carloads of lumber have been shipped from Chicago to construct the necessary buildings. Two score of horses and provisions and a complete camping outfit also have been shipped, as the entire company will live in the camp for the two or more weeks required to take the scenes. The camp will be complete in every detail. It is being constructed under the supervision of Captain E. H. Calvert, who will direct the picture. Fifty lumber jacks have been secured from camps in the north woods especially for this picture. Richard C. Travers, who was born and raised in the Canadian woods, will take the lead in the play, while June Keith will take the role of heroine. This feature will be released in September through the V-L-S-E, Inc.

INTEGRITY

UPRIGHTNESS; VIRTUE; HONESTY; SOUNDNESS; UNIMPAIRED OR UNBROKEN STATE OF ANYTHING:-- WEBSTER'S DICTIONARY.

THE UPRIGHTNESS OF THE VITAGRAPH, THE HONESTY AND VIRTUE ARE PARTICULARLY ILLUSTRATED IN THE GODDESS

THIS CONTINUED STORY NOT ONLY CONTAINS ALL THE ELEMENTS OF SUSPENSE, ACTION AND FINE DRAMATIC CLIMAXES, BUT IS PROMOTED IN A WAY BEFITTING THE ORGANIZATION THAT PRODUCED IT.

THE VITAGRAPH COMPANY OF AMERICA
EXECUTIVE OFFICES
EAST 15TH ST & LOCUST AVE., BROOKLYN, N.Y.
NEW YORK CHICAGO LONDON PARIS

PARAMOUNT PROGRAM

JESSE L. LASKY PRESENTS

BLANCHE SWEET IN THE SECRET ORCHARD

FROM THE PLAY BY CHANNING POLLOCK BASED ON THE NOVEL BY AGNES AND EGERTON CASTLE

A PLAY OF SUBTLE FEMININE PSYCHOLOGY AND DARING EPISODE TOLD WITH LASKY DISCRETION

RELEASED THROUGH PARAMOUNT PICTURES CORPORATION
AUGUST 9th

CANADIAN DISTRIBUTORS, FAMOUS PLAYERS FILM SERVICE, LTD
MONTREAL, TORONTO, CALGARY

LASKY JESSE L. LASKY FEATURE PLAY CO. LASKY
120 WEST 41st STREET, NEW YORK CITY

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THE AMERICAN CORRESPONDENT FILM CO., INC.

Announce that the **first** and **only** Real Life War Photodrama

THE BATTLE AND FALL OF PRZEMYSL!

IS NOW READY TO BE SHOWN

SMASHING THE ARMIES OF THE CZAR!

Replete with all the realism of the fury of battle and scenes and operations of a vast movement in a colossal war! As caught by special A C F camera men on the battle fields.

BE SURE TO WRITE FOR DETAILS ABOUT IT TO

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INCORPORATED

Makers of *Real Life A C F Features*

220 WEST 42d STREET - - - - NEW YORK

BRIEFS OF BIOGRAPHY

He Aids the Exploiting Elaine

Creighton Hale, the Pathe actor who appears as Jameson in "The Exploits of Elaine," tells how he first happened to go into pictures. He was playing in "Indian Summer," then a Broadway attraction, under the management of the late Charles Frohman, and his work was noticed and liked by a Pathe director. An attractive proposition was made to him by the director, which was accepted, and since then he has appeared continuously in Pathe pictures.

Mr. Hale comes by his dramatic ability naturally, since his ancestors for generations have been identified with the English stage. His father for years was a favorite with London playgoers, and the young Mr. Hale embarked upon the same career at a very early age. He came to America as a member of Lady Forbes-Robertson's "The Dawn of a To-morrow" company, and liked the country so well that he has stayed here ever since. Under the direction of the Whartons, the Pathe producers, he has become widely known to the moving picture public.

He's Only Twenty-three

Only twenty-three years old, and he's pointed out as one of the most able of motion picture directors. That's John H. Collins, of the Edison Company, and if he has gone thus far in twenty-three years, what on earth will be do in the next decade?

Starting when a boy at a time when motion pictures were thought an experiment, when no lights but sunshine were known, when painted scenery stood for a world of objects, Director Collins has grown up with the industry and his growth has been as fast as the business. His was the role of a man of parts when he first began with Edison—acting as assistant to four directors, and casting the players many of whom are now famous in the motion picture world. But he did this night-and-day task with such characteristic thoroughness that he was soon stage manager. During the two years he held that post he had staged more than five thousand sets. It was he who painstakingly gathered together the Edison library embracing every authoritative book and illustration on history, costumes, manners and locations, gathered from all corners of the world. He has designed sets and costumes for every known tribe except the Esquimaux, and his productions have always won most favorable commendation because of their faithful accuracy of detail. Some of these are "Frederick the Great" and Von Schiller's "The Robbers." His first directorship was in conjunction with Director Richard Ridgley, Mr. Collins doing all the battle and sea scenes in "The Southerners," while Director Ridgley was at work in the South.

His first production was "Jim's Vindication," and it easily vindicated his selection for the directorship. That's but a year ago, but in that short time Director Collins has left an impression upon the screen in such plays as "What Could She Do?" "On the Stroke of Twelve," the prize play; "The Phantom Thief," "The Last of the Hargroves," Lee Arthur's "Cohen's Luck," and "Greater Than Art." As a dramatist, Director Collins's "Stoneheart," "Oh, Where Is My Wandering Boy To-night," and "'Twas the Night Before Christmas" for which he won a gold prize, are instinct with fine dramatic sense.

Perhaps one of the most distinctive features of this director's work is his ingenuity at lighting effects, which, however, never intrude themselves in a theatric manner but always serve to strengthen the scene.

NEWSY NOTES

President Charles C. O'Hara, of the All-Celtic Film Company, is now hard at work on two more comedy series that are to succeed the "Peaceful Rafferty" series which has proven so popular.

The American Standard Motion Picture Corporation, of Chicago, has practically doubled its manufacturing facilities by the purchase of the laboratories and factory of the National Motion Picture Manufacturing Company at 2214-16 Sedgwick Street.

Mike Donlin is to be presented in a feature picture, "Right Off the Bat," staged in five reels by the Arrow Film Corporation. Albert S. LeVino is the author of the story.

More sales of State right on "The Melting Pot" were announced last week by the John Cort offices. Ohio, Indiana, Kentucky and West Virginia have been sold to the Apex Feature Service. Illinois and Wisconsin have been taken by the Celebrated Players, of Chicago. North and South Dakota by the Western Kriterion Service, of Minneapolis.

The Essanay Company announces the first issue of a new publicity sheet devoted entirely to the feature pictures to be released through the V-L-S-E. The first number is devoted entirely to "The Blindness of Virtue." One sheet will be issued each month. This new publicity organ is not to be confused in any way with the *Essanay News*, which is being published as usual.

Maud Moore-Clement

Photoplaywright

Constructionist, Adaptations, Editorial

Invites Offers. 4118 Lake Park Ave., Chicago, Ill.

GEO. FITZMAURICE

Releasing his own features through the

PATHE EXCHANGE

In preparation—Via Wireless

The General Film Company office in Omaha has been moved to Des Moines, and the latter city will now be the main office for that territory, with a distribution depot at Omaha. The Des Moines offices are at Seventh and Mulberry Streets.

Owing to a typographical error the manager of the Princess Theater at Provo, Utah., was nearly lynched by a mob of angry job seekers. In advertising the Morosco feature picture "Help Wanted" the local printer set the advertisement to read "Help Wanted at The Princess Theater," with the result that all day long the theater was besieged by a mob of job-seekers, who, when they learned the truth, threatened violence until appeased by an invitation to walk in and see the picture gratuitously.

PROMINENT AUTHORS FOR ESSANAY

Essanay has an unusually strong list of releases for the next month, most of the photoplays having been written by authors of national prominence. Perhaps the most noted is the three-act comedy-drama, "The Woman Hater," written by the well-known Chicago and Washington society leader and litterateur, Hobart C. Chatfield-Taylor, author of "The Crimson Wing." Henry B. Walthall takes the lead in this play, with Edna Mayo and Bryant Washburn supporting him. "The Cave on Thunder Cloud," in two acts, by Mary Roberts Rinehart; "Business Rivals" and "Le Grand's Revenge," by Henry C Rowland; "The Fable of the Tip and the Treasure" and "The Fable of the Roystering Blades," by George Ade, and "Rule Sixty-three," by P. G. Wodehouse, are among the other releases.

LEADING

EDISON DIRECTORS

CURRENT RELEASES

Richard Ridgely
"Eugene Aram"
4 parts—July 9

John H. Collins
"On Dangerous Paths"
4 Parts—July 23

Langdon West
"The Girl of the Gypsy Camp"
3 Parts—July 30

James W. Castle
"The Secret of the Cellar"
July 24

Will Louis
"Not Much Force"
August 4

ELEANOR BARRY

LUBIN CO.

Newport, R. I.

ALONG THE PACIFIC COAST

Exclusive correspondence for THE MIRROR

LOS ANGELES (*Special*).—Adam Kessel, Jr., Charles Kessel, and Charles O. Baumann, first vice-president, secretary, and treasurer, respectively, of the newly organized "Triangle Film Corporation," are in Los Angeles this week conferring on the consummation of the gigantic deal, whereby the three great producers of motion pictures—Griffith, Ince, and Sennett—will unite in making photodramatic productions. The noted magnates from New York have virtually completed arrangements for the organization of the big combine and are spending their time inspecting the different plants.

The first series of productions, it is understood, will not be released until October, the titles of the productions having not as yet been announced. Neither Messrs. Kessel nor Mr. Baumann had any important announcement to make in regard to the new organization, aside from the fact that everything is practically complete for the launching of its first production.

Don Meaney, well known in the motion picture world, and at present acting as assistant to Henry MacRae, manager of Production at the Universal West Coast studios, has signed a contract to act as manager of Production for the Quality Film Corporation with which Francis X. Bushman is connected. Congratulations, Don. Glad to hear from you any time.

Adele Lane, the popular Universal star, and wife of the well-known director, Burton King, is suffering from a nervous breakdown due to hard work, and may not be seen on the screen for some time. We sincerely trust that the friends of this popular little lady will not have to wait long before seeing their favorite again.

The local Knights of Columbus held "open house" last Thursday evening, and among the popular moving picture people who enjoyed the festivities were Eddie Lyons, Lee Moran, and Frank New Burg, of the Universal Company.

William Lampe, the well-known actor, has succumbed to the lure of motion pictures. He was captured by H. M. Horkheimer, president and general manager of the Balboa Amusement Producing Company.

Earl Sibley has been appointed as the new technical director for the Oliver Morosco Photoplay Company. Mr. Sibley, owing to his long experience in the show business and well-known reputation, is undoubtedly the right man in the right place.

At a benefit given by the members of the Keystone Film Company on July 26, sufficient funds were raised to build a new parish house for St. Catherine's Church, Avalon, Cal.

Bessie Barriscale, the charming star of a number of Ince features, has just finished a performance under the direction of Walter Edwards in "The Man Who Found His Honor," with Lewis S. Stone, and is now engaged under the wing of Reginald Barker in "The Golden Claw." This is another big American society story.

Filled with enthusiasm for the new work before her, enraptured with the glories of California and keyed up almost to the point of shedding tears of joy from the kindness shown her upon her arrival, Norma Talmadge, the new star of the National Film Corporation, has arrived in Los Angeles.

The former Vitagraph star had two cross-continent escorts, Bruce Mitchell, managing director of the National Film Corporation, and A. W. Coldeway, scenario editor, who have been in New York for several weeks arranging for the release of National films. In the party also were Natalie and Constance Talmadge, sitsers of the well-known actress, and this talented trio, together with their charming mother, will make their home in a Hollywood bungalow.

Norma Talmadge will be featured in "Captivating Mary Carstairs," from the novel by Henry Sydner Harrison, author of "Queed." The story will be in five reels, and will be the first release of the National under its new business relations. Miss Talmadge will be supported by Allen Forest, who has left the Universal Company to appear with the former Vitagraph star, and by Mr. Mitchell himself.

Hazel Buckham, who has been supporting the Universal star, J. Warren Kerrigan, at the special Kerrigan studio at Lake Tahoe, has been appointed leading lady for Murdock McQuarrie's company of Universal players.

H. C. Matthews, the director of "Kiddie" pictures, evidently made a find when he picked up Master Frank Butterworth in Santa Barbara some time ago. Master Frank is only eleven years of age, but he is already gaining fame upon the screen, and it is predicted that he and his leading lady, Baby Early, are the coming Mary Pickfords and Henry Walthalls.

Mary Boland, for many years John Drew's leading woman, and Bruce McRae, the popular leading man, are two celebrities expected to arrive at Inceville studios next month. Stories are now being prepared for them by C. Gardner Sullivan and J. C. Hawke, of the N. Y. M. P. Company, in collaboration with Thomas H. Ince.

During the production of "Renunciation," the special five-reel Universal feature picture, the scenario called for the burning of a Western town, and the members of the Leonard company were required to ride through the smoke and flames. Julia Dean and Harry Carey, the well-known stars, who are featured in this production, succeeded in making their escape without injury, but several of the other members of the company were not so fortunate, and are at present in the hospital at Universal City. Ted Brooks, one of the unfortunate members of the company, although painfully burned, is still to be seen doctoring his face in Mr. Leonard's dressing-room.

Director Seiter, of the National Film Corporation, is producing a two-reel dramatic photoplay depicting embarrassments and suffering that come of lost wealth. Lamar Johnson, late of the Selig Company, and Jill Woodward are featured.

Alma Ruben, formerly one of the Vitagraph's featured players, is now appearing before the Balboa cameras. At present she is doing a vampire part under the direction of Frank Cooley.

Ted Sloman, late of the Universal forces, where he gained prominence in the "Tray of Hearts" serial, is playing the heavy role in one of the new National productions.

The Nestor Comedy companies under the direction of Al. Christie have returned from a trip to San Diego tired out but all happy. During their stay at the Exposition City the companies enacted the productions of "Two Many Smiths" and "Their Happy Honeymoon," both delightful farce-comdies. The leading male parts were played by the famous "Siamese Twins," Eddie Lyons and Lee Moran, while Dolly Ohnet was the pretty and charming sweetheart. According to all reports, Dad Christy had his hands full trying to keep Eddie and Lee from breaking the bank at Tia Juana and preventing Dolly being stolen by the Mexican bandits.

The current William S. Hart production, in which the Western character actor is appearing, is known under the working title of "Between Men." In this, Hart will depart for a time from his previous characterizations—that of a rugged Westerner—and don the clothes of a business man. Hart's principal support will be contributed by House Peters, the late Lasky leading man, who is now a member of the Ince forces.

Another powerful story now being made under the direction of Charles Swickard is "Whither Goest Thou?" starring Orrin

(*Continued on page 33.*)

THE COLD GRAY DAWN OF THE MORNING AFTER IN "A TEXAS STEER."
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LEADING MAN Hollywood, Cal. *with* Geraldine Farrar

IN THE PICTURE STUDIOS

HAYWARD MACK is another well-known picture player to desert New York for Los Angeles, as he will start for the Coast this week. Mr. Mack will be remembered as one of the original Imp company, where he served for three years, and later as a player and producer with the Eastern Majestic Company. Biograph was his next connection, following which he entered the feature field with World Film, the Progressive Motion Picture Corporation, the Famous Players, and Dyreda.

ALMA BELVIN, who has achieved an enviable reputation on the legitimate stage, will make her first appearance in moving pictures in the World Film Corporation production of "The Ivory Snuffbox," scheduled for an early release. The picture was produced under the direction of Maurice Tourneur.

IN ORDER that the Lasky production of Carmen, with Geraldine Farrar in the stellar role, should be given a proper setting, a representative of the Lasky Company was sent to Seville, Spain, to take photographs and measurements of the famous Plaza de Toros, and then this familiar landmark to all European travelers was rebuilt in California. It took a number of weeks to build and required a steel frame with wood and plaster filling. Over twenty-five tons of plaster were used. One of the features of the setting is the famous drinking fountain which sets in the middle of the Plaza. This has been named Farrar Fountain.

IN BETWEEN such simple little tasks as constructing new studios, Captain Melville, general manager of the Western Lubin companies, seeks diversion in producing single-reel dramas. His latest effort in this line is called "Jealousy." L. C. Shumway has the feature role, supported by Dorothy Barrett, Helen Eddy, and George Routh.

WADSWORTH HARRIS is to have the part of the Duke of Arcos in the adaptation of Auber's grand opera "Masanielle," soon to be produced by the Universal Film Company. Anna Pavlowa, the celebrated Russian dancer, is to be starred.

CLARA KIMBALL YOUNG is soon to be seen in another big feature to be produced by the World Film Corporation, under the direction of James Young, called "The Heart of the Blue Ridge." She will be supported by Chester Barnett and Robert Cummings.

FLORENCE MALONE, who achieved great popularity as a stock actress in the West, is soon to be seen in the World Film production of "The Master Hand," featuring Nat C. Goodwin.

MOLLIE KING is soon to be presented in a World Film production called "The Code of the Mountains," adapted from the story by Charles Neville Buck. It is to be staged under the direction of J. H. Thornby, and Mr. Buck assisted the director in finding the proper locations in the Kentucky mountains.

BOBBY CONNELLY, six years old, recently enjoyed the distinction of seeing his name on the "board" as appearing in five different productions. While some of the parts were "bits," they were all necessary to the action of the story. As each and every one of the screen plays were being produced at the same time, a council of the various directors was necessary to arrange a schedule of scenes in which the little Vitagraph star appeared that would not conflict with rapid production of the stories. A list of the pictures include "The Writing on the Wall," produced by Tefft Johnson; "Old Good for Nuthin'," directed by George Ridgewell; "The Patriot," which is being produced by Theodore Marston; "The Tigress," for which Lorimer Johnston is responsible, and "To Cherish and Protect," produced under the direction of William Humphrey. Before the five pictures were completed, little Bobby was given the manuscripts for seven new stories that will continue the famous "Sonny Jim" series and bring to new life in the Vitagraph films Sonny Jim, Daddy Jim, Mother Dear, and Sonny's wonderful dog.

THE MEN AT the American studio in Santa Barbara look like a group of lion hunters. Recently Jack Holloway, assistant to Director Tom Ricketts, appeared in a white pitch helmet lined with bright green. Director Ricketts liked the effect so well that he went off and bought one and now the property man and assistant stage manager have acquired them, so that the studio force purely by means of associated suggestion will soon be telling each other of their exciting experiences in killing man-eating tigers and other denizens of the African jungle.

HAROLD LOCKWOOD, who stars in the American Mutual Masterpiece productions, recently entered a swimming race and won. As a result he had to buy a dinner for a large crowd of admirers at the Arlington. The dinner bill was larger than the swimming prize.

DIRECTOR MACMACKIN, of the American Beauty Company, is planning an elaborate production of an allegorical drama called "Everyheart" which promises to have some strikingly original scenes and to be most impressive both as to conception and production.

WILLIAM ELLIOT has finished his work with the Balboa for Pathe pictures and has returned to the East, where he will devote most of his time to making his own productions on the legitimate stage.

A UNIQUE effect in double exposure photography is promised in the coming American production, "The Girl From His Town," to be released as a Mutual Masterpiece, August 5, in which pretty Margarita Fischer is seen dancing on the polished side of a speeding automobile.

BECAUSE HE ENJOYED the tramp role in the American production of "Comrades Three" so much Edward Coxen is to become a real "hobo." Only for the limited time of his vacation, however, which he plans to spend "hoboing" through the western states. Better take plenty of money along, Ed., say we, handouts are scarce these days.

CHARLES CHAPLIN has been presented with a beautiful diamond ring by the members of the Indoor Yacht Club of San Francisco and all because he appeared at an entertainment they gave recently.

SEVERAL YEARS AGO Essanay's property man bought an old log book in a curio shop thinking that it might come in handy some time. It has lain on the shelf of the property room collecting dust all this time and it began to look as if it was a bad buy when along came the George Ade fable, "The Tin and the Treasure," calling for the use of just such a book. It, the book, chronicles the life of an old whaling ship of over a hundred years ago and its dog-eared pages contain the material for many an exciting sea story.

THE THANHOUSER FEMALE baseball team will meet a men's team at the forthcoming outing of the New York Exhibitors' local at Brighton Beach. The nine is led by Peggy Burke and is made up of Eleanor Brown, Janet Henry, Violet Hite, Ethyle Benham, Winifred Lane, Jean Lehnberg, Ruth Elder, Fan Gregory and Lydia Mead.

PRETTY EDITH ADELE PIERCE, who won the second prize in the contest for the most beautiful girl in America held at the Panama-Pacific Exposition, has been captured for the Lubin Company. Miss Pierce, who is only sixteen, has spent most of her youthful career in Philadelphia, but for the last nine years has also been seen on the vaudeville stage.

ETHEL CLAYTON, the Lubin leading lady, left the Philadelphia studio last week for Phoenix, Arizona, to join Romaine Fielding's company, which is to stage "The Great Divide," from William Vaughn Moody's play. Accompanying the star were Donald Clayton, her brother, and Edward Earle, camera man. Miss Clayton was laden with flowers. Siegmund Lubin sent her a magnificent basket, and Ferdinand Singhi and Ira M. Lowry sent forty-eight American Beauty roses.

EMMY WEHLEN, who is to make her screen debut in a B. A. Rolfe Photoplay Company production of "When a Woman Loves," has had many amusing and some dangerous experiences as her initiation to screen work. One of her scenes called for falling out of a canoe in deep water and Miss Wehlen, who cannot swim a stroke, felt a great deal of trepidation in attempting it. She was persuaded, however, and the scene was made, Miss Wehlen being rescued by the brave young hero. Still after it was all over she vowed never again to get in water that was more than ankle deep and preferably in a bath tub at that.

"A Bunch of Keys" Unlocks the Chest of Jovian Laughter

The ancients believed that when the great God Jove was pleased with mortals, he unlocked a chest and loosed the spirit of laughter on the world.

This myth has a strong basis of fact. The world is full of laughter, although it is too often suppressed. But it is present in every human heart, ready to bubble out spontaneously and irresistibly when some one applies the key.

Charles Hoyt was one of the few men who possessed this key. In fact, he had a "bunch" of them. "A Bunch of Keys," Essanay's five-act photoplay, written by Hoyt, unlocks the heart and looses a perfect gale of laughter.

Nothing is so productive of good will and good feeling as a hearty laugh. Give your spectators a chance to laugh by booking this comedy through the V.L.S.E. Inc.

June Keith, William Burress and John Slavin, the three inimitable comedians, lead in an all-star cast. Produced by Richard Foster Baker.

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FEATURE FILMS OF THE WEEK

Marguerite Clark Charms in "Seven Sisters"—"Marrying Money" a World Film Comedy—Lois Meredith in Kalem's "The Legacy of Folly"—"Battle of Przemysl" Thrilling War Picture—"The Second in Command"

"SEVEN SISTERS"

A Five-Part Adaptation of the Play of the Same Name. Produced by the Famous Players, Under the Direction of Sid Olcott, for Release by Paramount July 25.

Clara ..... Madge Evans
Liza ..... Dorothea Camden
Perka ..... Georgia Fursman
Mici ..... Marguerite Clark
Lila ..... Jean Stewart
Sari ..... L. Feder
Katinka ..... Lola Barclay
Count Horkoy ..... Conway Tearle
Toni ..... George Renevant
Gida ..... Nayne Lynton
Saunderfy ..... Sydney Nathan
Baron Radvianny ..... Edward Mordaunt

"Seven Sisters" is a mighty good comedy based on a peculiar Hungarian marriage custom, but the picture is remarkable for the amount of realistic Hungarian atmosphere that Sid Olcott, the director, has been able to instill into it. One would almost believe on looking at the settings, especially those of the interior of the inn, that the picture really had been taken in some little village on the outskirts of Budapest. The whole picture shows the careful study that has been devoted to its production and is replete with those little details which, insignificant in themselves, do so much to make a picture an artistic success. The acting throughout was up to the standard demanded by this director. Marguerite Clark was winsome and mischievous and entirely and completely likable.

Mici is the fourth daughter in a family of seven, all girls. While away at a convent being educated she steals out one night and attends a masked ball, where she meets Count Horkoy, a lieutenant in the army, who immediately falls in love. The ball over, Mici returns to her room by means of a rope ladder, and on stepping through the window is greeted by the Mother Superior, who immediately expels her for her prank. She goes to the man she has just met and borrows money enough to return home, and incidentally to purchase a trunk full of fine clothes. The lieutenant follows her, but on asking for her hand in marriage runs up against the Hungarian custom which forbids a younger daughter to be married before her older sisters. He makes a wager of three kisses with Mici that he will speedily have her elder sisters married, and immediately starts gathering his marriageable friends about him. That which follows is extremely amusing: there are numerous mix-ups, the wrong men fall in love with the wrong girls, and it looks as if things would never get straightened out, when the Count Radvianny appears and finds in Katinka, the oldest sister, the girl he had met and loved when they were several years younger. The atmosphere is cleared and the picture closes with four happy weddings.

E.

"MARRYING MONEY"

A Five-Part Adaptation of the Play of the Same Name by Washington Bryant and Bertram Marbrugh. Featuring Clara Kimball Young. Produced Under the Direction of James Young for Release on the World Film Corporation Programme.

Mildred Niles ..... Clara Kimball Young
Her Mother ..... Ina Brooks
Ted Vandeveer ..... Chester Barnett
James Sweeney ..... William W. Jefferson
French Count ..... Winthrop Chamberlain

There is a certain naturalness of manner, an animated magnetic personality, an originality of expression and gesture about the work of Clara Kimball Young that adds 100 per cent. to the value of any picture in which she appears. It is startlingly true in this five-part adaptation of "Marrying Money," for the story upon which the whole thing is based is of the flimsiest and without the strong personality of a star would become a very mediocre offering. But given this strong personality in the person of Miss Young, and backed up with able, artistic direction, excellent photography and beautiful settings, both exterior and interior, it automatically becomes an attractive, interesting and entertaining picture, the whole forming a most effective background for displaying the rare attractiveness and the delightful ability of the young and beautiful actress in the leading role.

Though it is impossible to point the finger of censure at the supporting cast, still there is the feeling that it could have been better. There were opportunities for humor in several of the minor parts that were not taken advantage of, and there was the feeling that with a comedian of the John Barrymore type in the leading male role it would have proved much more effective. From a directorial standpoint the picture left little to be desired. James Young produced it in a thoroughly effective and efficient manner. It might be noted in passing, however, that white tissue paper does not make a good substitute for ground glass.

The title is descriptive of the story. A young man in straightened circumstances receives word that a wealthy uncle has died and that he is mentioned in the will. He expects a large bequest, but is disappointed on finding that a cousin inherits the bulk of the estate and that his share is a paltry $2,000. After paying his creditors he has $700 left and decides to live like a millionaire while it lasts. He goes to a fashionable summer resort and is there mistaken for his wealthy cousin. He accidentally meets the beautiful daughter of a Wall Street millionaire and they fall in love. With his money nearly gone, he is forced to persuade the girl to elope with him before his financial condition is discovered. Her father suddenly loses all his money in a disastrous turn of the market and her mother urges her to elope before their financial condition becomes known. The elopement occurs without difficulty, and on the third day of the honeymoon there is a mutual confession. Not having any money, they resolve to stay at the hotel they are stopping at until something turns up. The something duly appears in the shape of the executor of his uncle's estate with the pleasing announcement that a secret codicil of the will provided a bequest of $1,000,000 as soon as he was married. The closing scene of the picture, where the lovers stop their automobile in the middle of a railroad track to bill and coo, while an express train is forced to stop until it suits their convenience to move on, was not only original but exceedingly funny.

E.

"THE LEGACY OF FOLLY"

A Three-Part Drama, written by Mrs. Owen Bronson and Featuring Lois Meredith. Produced by the Kalem Company, Under the Direction of Tom Moore, for Release on the General Film Company Programme Aug. 16.

Constance ..... Lois Meredith
Her Mother ..... Gertrude Barnes
Danforth ..... Robert Ellis
Clement Scott ..... Tom Moore
His Aunt ..... Clara Blandick
The Mother Superior ..... Helen Daly

Though more of a pictured episode rather than a drama, this three-part picture is an exceedingly fine offering. The slight story that it has to tell is told in an able, convincing manner, and though it is brought to a close with neither a climax nor a real ending, still the direction, acting, photography and settings were so well executed that the lack of the gripping story is not particularly noticed. Lois Meredith and Tom Moore make an ideal pair to carry the feature roles in a picture, and their work in this offering will not in the least detract from their well earned laurels as exponents of the silent drama. It is an especially fine offering throughout, with some mighty good photography and settings that were realistic, artistic and harmonious.

The picture is a refutation of the theory advanced by many technicians that a good story is absolutely necessary for a good picture. Corinne, known as the queen of Bohemia, has kept her daughter, Constance, who is being educated in a convent, in ignorance of her wild and carefree life. In the midst of a Bohemian revel she is stricken with heart failure and dies. Constance, forced to earn her own living, becomes secretary to Clement Scott, a novelist and cynic, who, attracted by her innocent beauty, resolves to win her. She takes up her residence at his palatial home under the chaperonage of his aunt, and at a dinner party takes her first sip of wine. This is enough to bring to the surface the taint inherited from her mother, and she becomes the wildest and gayest among the guests. Later Scott, coming to her room, sees the picture of her mother and taunts her with her origin. He gives the young girl a single hour to consent to receive his advances. At first she decides to give in, but a vision of the Mother Superior of the convent causes her to remember the convent teachings, and seizing a cloak she flees the house and reaches the safety and sanctity of the convent walls. Scott, when he sees that he has lost her, suddenly realizes the effect his recent book will have on the minds of young girls and destroys it, resolving at the same time that he will win Constance and make her his wife.

E.

LOIS MEREDITH IS FEATURED IN THIS THREE-PART KALEM
"The Legacy of Folly," Released in Regular Service, Monday, Aug. 16.

"THE SECOND IN COMMAND"

Produced in Five Parts by the Quality Film Corporation for Release by Metro.

Lieutenant Colonel Miles Anstruther, ... Francis X. Bushman
Muriel Mannering, Lady Harburgh's ward, ... Marguerite Snow
Major Christopher Bingham ..... William Clifford
Lieutenant Sir Walter Mannering, Muriel's brother ..... Lester Cuneo
Lady Sarah Harburgh ..... Helen Dunbar
Hon. Bertie Carstairs, son of Lady Harburgh. ..... Paul Byron
Nora Vining, Lady Harburgh's niece. ..... Marcia Moore
Lady Sarah Harburgh's Maid ... Evelyn Greeley

Francis X. Bushman makes a delightful Miles Anstruther, a role well fitted for his debut on the Metro programme. The dashing, manly British officer presents an ideal Bushman, and we can well imagine that it is a representation which will be taken close to heart by the legion of picture fans that claims him as its idol. "The Second in Command" also gives evidence that the producers have stinted neither money nor effort in providing a fitting setting for their brilliant. The cast is most excellent, the settings appropriate and beautiful, and the photography good.

While his English army atmosphere might be a trifle more convincing, and we feel that he has greatly overdone the trick of moving the camera about to follow the characters, the director's contribution to "The Second in Command" is, on the whole, praiseworthy. The production's faults lie in the scenario and the assembling. The story is not always clear, nor, as here constructed, is it overly interesting. The sub-titling could stand a world of improvement. But the admirable work of the players never fails to carry us along when the story itself limps and falters.

The action of the picture takes place in the barracks in England, around pretty English homes, and in South Africa during the Boer War. Miles Anstruther, a young officer, is made lieutenant-colonel and assigned to a barracks where he supersedes his middle-aged friend, Major Bingham, who thus becomes "second in command." The significance of this phase of the story is never entirely clear in the mind of the adapter and is dropped early to make way for the purely triangular love affair of Muriel Mannering, Major Bingham, and Miles Anstruther. Before the arrival of Miles, Muriel has consented to marry Bingham, though she does not love him and is doing so at the behest of her socially-ambitious guardian. Anstruther, who does not know of the betrothal, soon learns to love Muriel, and it is not long before the engagement with Bingham is broken off. Orders to leave for South Africa now come. Bingham and Muriel's brother Walter convince Anstruther that she has consented to marry him only for his money, which will aid in saving Walter from disgrace at the hands of a loan shark, so Miles writes a typically melodramatic note freeing her without explanations just before he embarks. Events from here on in the picture are a trifle jumbled, and at times ridiculous, so we'll skip them to come to the realistic and praiseworthy battle in South Africa in which Bingham's detachment saves Anstruther's forces from annihilation at the hands of the Boers. Back in England once more, everything is smoothed out to the satisfaction of the characters if not to the audience.

Marguerite Snow ably justifies her selection for the role. She is a capable actress, of pleasing personality, and a trifle more mature than the average shallow, ingenue type of picture heroine, which is one of the principal reasons we like her work. William Clifford is a good choice for the role of Major Bingham, and, in fact, the entire cast is well above the average, this including a loan shark whom the cast supplied by the company fails to mention.

W.

"THE BATTLE OF PRZEMYSL"

Five-Part Topical, Presented by the American Correspondent Film Company.

The American Film Correspondent Company deserves warm congratulations on this offering. In five reels of motion pictures taken during a period of several months, it gives American audiences a clearer conception of the real meaning of war than is possible by weeks of reading or by viewing brief snatches of war films. The picture has been assembled by Edward Lyell Fox, author of "Behind the Scenes in Warring Germany," so that it presents a clear view of all the steps of the "Battle of Przemysl," one of the most gigantic movements of military history. The correspondent follows the movements of the Austro-German army from the period of mobilization, all through the various stages of the pursuit of the Russians, and culminating in the smashing attack that brought about the fall of Przemysl. The interesting work of the engineering corps in constructing bridges destroyed by the Russians in their retreat, the handling of the task of transporting and feeding an army of millions, the great care of the Red Cross in assuring sanitation that the troops may be in the best of health, are all shown in detail, and we learn that the business of waging war is a good deal more than mere fighting. Before the picture has proceeded far we have come to be on good terms with the troops, and we have been given interesting views of the commanders of these monster armies. With the big siege guns, of which we have read so much, we become entirely familiar through views that show them in action before the walls of Przemysl. Trench warfare, though not an important item on the eastern front, is also shown.

The picture is divided into five parts, the most interesting of which is the fourth, dealing with the actual battle. It can easily be seen that the correspondent, Mr. Dawson, took his life in his hands in securing many of the scenes. We remember particularly a dashing attack of the Austro-German troops culminating in a hand-to-hand encounter before the city's walls. The horror of war is brought home by the scenes showing men being cared for in the rear of the battle line, and later the permanently crippled soldiers being shipped "back home."

Considering the conditions under which the photographer undoubtedly worked, the photography is all that could be expected; in spots it is very good. There is room for needed compression by eliminating some of the oft-repeated scenes showing the illumined sky following the firing of a shell.

W.

"MI PERDIDA"

(My Lost One.) Drama in Four Parts. Produced by the Vitagraph Company. Written and Directed by Nicholas Dunaew.

Juan Mora, a violinist ..... Nicholas Dunaew
Perdita, his wife ..... Dorothy Kelly
Henri Ducharme, an orchestra director. ..... William Dunn

"Mi Perdida" is a combination of the familiar theme, a struggling musician who composes a wonderful opera, and the still more wonderful triangle. It is far from being up to the Vitagraph standard, either in story or manner of production. The bright spot in the play is the capable acting supplied by Dorothy Kelly in the leading female role and William Dunn in the "heavy" part.

The story tells of the errant wife who succumbs to the wiles of Ducharme, conductor of the opera house orchestra, and deserts her husband, Juan Mora. The latter loses his position, but is inspired to write an opera, "Mi Perdida." Of course, the opera is stolen from him by Ducharme, who produces it as his own, with Juan's wife in the principal role. The opera succeeds, and the scenario author later finds a means of bringing his struggling musician back into the possession of his wife and his opera. The opera atmosphere is not, to say the least, convincing.

W.

Henry Legge has purchased a half interest in the Majestic Theater, Ft. Dodge, Iowa, of which he has been manager for the past year. The Majestic is the largest exclusive picture house in the city and shows Paramount films exclusively.

THE SEARCHLIGHT

of careful investigation will show the exhibitor that

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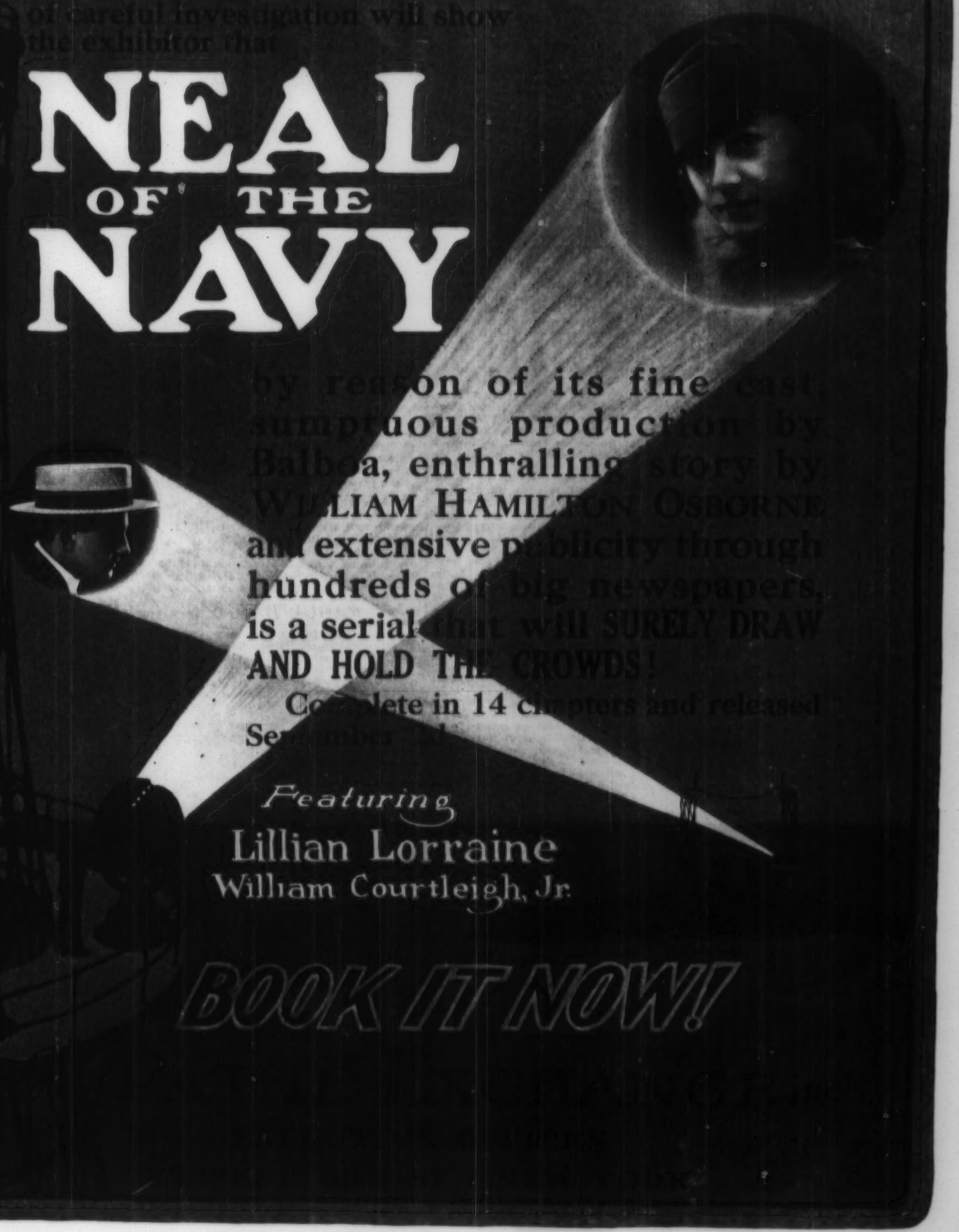

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FOR PHOTOPLAY AUTHORS REAL AND NEAR

By WILLIAM LORD WRIGHT

GARFIELD THOMPSON,
Now Scenario Editor of World Film.

Out in Chicago recently a lake steamer turned over on its side and hundreds of people were drowned. The newspapers sprang into big black headlines and the censors refused to permit any films showing scenes of the disaster to be distributed in the Windy City. Five days after the catatrophe and before the Chicago newspapers had gravitated from seven-column heads to two-column heads, scripts began to be received by the Chicago photopla editors. "Pretty quick work," remarked one, as he placed "The Eastland's Errand" into its return envelope. Probably hundreds of photoplay stories will be written around the *Eastland's* untimely ending. There will be a grand rush to market these stories. Beginners will wonder why they are all returned. This is the reason. The disaster cannot be commercialized; the story is known to everyone; that which makes big black headlines in the newspapers rarely makes a good photoplay. The sooner the writer forgets the newspaper headlines and searches for the small item on some unusual subject, often found in an obscure corner of an inside page, the more rapidly will success be reached.

George D. Proctor, known everywhere as a versatile writer and dramatic critic, has joined the scenario department of the Metro Pictures Corporation. Many will learn with surprise that Mr. Proctor has entered the script writing game in deadly earnest, but his intimates will not be at all surprised. They have long known that Mr. Proctor has been writing scripts as a "side line" and great things are expected from Mr. Proctor.

Why will the photoplay authors, both real and near, for that matter, insist upon answering the advertisements of anything or anybody that breaks into the game, and then, when the scripts are not returned, turn loose with piercing cries? How many times have we urged that you cater to dependable markets? Answer echoes many, many occasions! When the Kankakee Film Corporation advertises for scripts, do not hasten to send all your best stuff to the Kankakee concern. Find out first just what the Kankakee Film Corporation stands for, who is behind it, and then ask yourself this question: Will it not be better that I continue to cater to the tried and true manufacturing companies than to hasten to others that I know not of with all my best work? And there is but one answer to that self-same query!

Do you study the motion picture audiences? No? Well start right in to school! The real successful writers of photoplays study the audiences as well as the screen. Audiences are many and varied. There is the bored audience, the lively audience, the restless audience, the audience prone to tears, and the audience prone to giggles. Study them each and all. Study how this or that bit of action is received: study when the audience laughs and why. It all goes to make you more accomplished as a writer.

Revising is tedious work and so there is insufficient revision! How many, after they have dashed off a photoplay story, go over it scene by scene, action by action, and seek to improve it? Honestly now, when you have made a painstaking copy of your prized plot and in the final reading discover some discrepancy, don't you send it in with a hope and a prayer that the eagle-eyed editor does not pounce upon that error? Many do, anyway. Revise and keep on revising until you have put the very best that is in you into your work. Of course there is such a thing as revising everything of worth out of a plot. We do not mean that. What we mean is to have everything satisfactory to *yourself* before the final copy of the play is made. It is said of Jeffrey Farnol, the novelist, that he has refused to ever sell another serial before it is written. He likes to revise, boil down, tear up, and start the revision all over again. Jeffrey Farnol is a very successful writer.

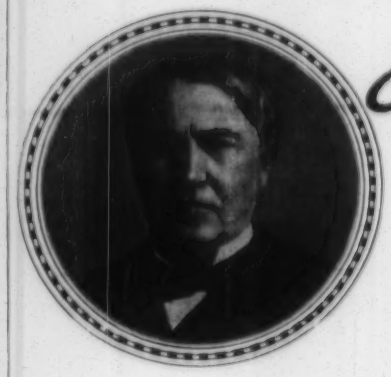
Here are some intimations that should be beneficial to both the Real and the Near: Be logical. Do not force a situation. Please do not try to be funny. It is a very easy matter to overwrite. Be content with writing a photoplay. Do not undertake to stage it. Avoid too many consecutive scenes and do not worry about casting too many scenes. Clearness is the best quality both in a river and in writing.

Author Fairless, according to her biographer, wrote her masterpiece, "The Road Mender," in nine days. A remarkable feat but by no means the record, for did not Johnson write "Rasselas," a book of about similar length to "The Road Mender," in the evenings of a single week, and Dumas undertook for a bet to write the first volume of the "Chevalier de la Maison Rouge" in seventy-six hours, and won with six hours to spare? Among the modern writers, Sir Arthur Pinero turned out his play, "Two Hundred a Year," in a single afternoon. On the other hand, it took Gray years and years to write his elegy. Again, it is said that Charles Hoyt told stories to his intimate friends, elaborating these stories more and more, and that this was his way of working his ideas into plays. Later he would sit down and write a play within a few days. Perhaps the records of these great writers and others are what tempt the festive photoplay writer to sit him down and spin out a play in a couple of hours. The photoplaywright fails to remember, however, that these writers spent weeks and perhaps months in *thinking*, in elaborating certain ideas which were ready and willing to tumble out of their brains in proper sequence once they put pen to paper. In other words, they knew what to write before sitting down and endeavoring to write.

One of the first demands of a photoplay should always be interest, and perhaps sincerity closely follows. There is nothing an intelligent spectator detests so much as lack of sincerity. Much can be forgiven if the play's progress is logical and sincere. It is necessary to have a large vocabulary, but never to use it to impress the editorial reader. A vocabulary is for clearness, and in sub-titles the shorter and more comprehensive the word, the better. Your story will many times reflect the mood in which you write it. If you are absolutely sincere, if you honestly portray as simply and directly as you can the thought you have in mind, then the story will not be artificial. It will carry with it the ring of truth, of probability that makes for realism.

To quote from a well-known photoplay author and short-story writer: "All other work is now rigorously systematized, so why not writing? You may like to think of a story as the result only of inspiration and not of careful, detailed work. But the author who makes his living by writing cannot afford to depend upon inspiration. He must be able to turn out one story after another. And to do this he must have a system by which he can manufacture a creditable story with little inspiration to help him. It seems that apprentices are willing to serve as apprentices in every

(*Continued on page* 34.)



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Reapers of the Whirlwind (Biograph, July 27).—Based on a theme that has been used countless times under nearly every possible set of circumstances, this two-part drama had nothing added to it from either an interpretorial or directorial standpoint to lift it above its self-appointed class, that of the mediocre. Some of the acting was unnatural, other parts were overacted. A wealthy man neglects his wife, taking up with a celebrated dancer, at last deserting his family and running away with her. Later one of the dancer's former admirers challenges him to a duel and shoots him. Several years later the man's son, grown to be a celebrated young artist, is commissioned by the dancer to paint her portrait. The young artist loses his heart at sight and the dancer consents to become his wife, not knowing that he is the son of the man for whose death she was indirectly responsible. The mother recognises her as the woman who robbed her of her husband, and an intensely dramatic scene follows in which she pleads for the happiness of her son. The latter, on realizing the situation, endeavors to choke the dancer to death and the admirer who shot his father suddenly appears and in attempting to shoot the son kills the dancer. E.

The Game of Life (Kalem, Aug. 20).—Had this two-part drama, written by C. Doty Hobart and produced by Guy Coombs, been properly handled, it would have made a very good picture. As it is, the acting is crude and the direction lacking in the finish and polish that one looks for in a good picture. Anna Nilsson is pleasing in the leading feminine role. The story had possibilities of development. One of the metmbers of a university faculty is dismissed in disgrace on the charge of intoxication, largely through the bitter denunciation of Layton, one of the professors. The son and daughter of wealthy parents are forced to marry without love, and later Layton finds that he loves the wife. The young husband, a rake and a drunkard, causes scandal by his attentions to a cabaret singer, and his wife on discovering that a group of gossips are bent on exposing him, and bringing about his disgrace, begs Layton to save him. Realizing that she really loves her husband and that his disgrace would cause her severe pain, he hurries to the restaurant before the gossips arrive, and forcing the husband behind a screen, takes his place at the table with the singer. When the gossips finally arrive they see the conservative college professor, the man who had brought about the other professor's disgrace and expulsion, acting in a riotous and unseemly manner. They leave in great disgust and Layton, after disposing of the singer, sees the disgrace that is ahead of him. E.

The Substituted Jewel (Kalem, Aug. 18).—An episode in the series of detective stories under the general title of Mysteries of the Grand Hotel, featuring Marin Sais and True Boardman. The incident upon which this story is based really happened at the Auditorium Hotel in Chicago and is illustrative of the extreme cleverness of some of the denizens of the underworld. The house detectives are worried over the number of valuable pieces of jewelry that are being stolen and paste substituted in their place. One of the guests of the hotel loses a valuable stick pin in this manner. Their suspicions are directed against a man who is constantly making sketches in the lobby of the hotel and the girl detective accidentally discovers that he is sketching pins and brooches worn by the guests. Immediately after her discovery a valuable brooch disappears. The detectives go to the room of the alleged artist and his supposedly blind companion and are successful in uncovering their method of operations, which is nothing more or less than having paste imitations made of the various articles of jewelry before they are stolen, and substituting them in place of the real jewels when the theft is accomplished. After a fight, in which both thieves are wounded, they are captured and sent away to the police station. This series would be more interesting if they would find another man to play the thief occasionally. Not that there is any fault to find with his work, but it becomes rather monotonous seeing the same thief robbing the guests of the same hotel in picture after picture. E.

The Gold in the Crock (Lubin, July 29).—Crude as to story and acting, this two-part melodrama fails to arouse any great amount of interest. A young couple marry and go to the lumber regions of the Northwest, where the husband owns an interest in a lumber camp. By the most rigid economy and self-denial they gradually acquire the entire ownership of the camp, and have saved besides a large crock full of gold. The wife's young sister comes out from the East to live with them, and the husband, attracted by her fresh, young beauty, falls in love with her. This is discovered by the wife, and taking most of the money she decides to leave and divorce her husband so that he may marry the sister. This is a mistaken premise on the part of the wife, for the sister is already in love with the foreman of the camp. The wife is pursued and captured by two hard characters of the camp and the sister, who has run away from the attentions of the husband, is also captured. The wife escapes, but her sister is confined in a powder storehouse. The robbers, in fighting over the captured money, overturn the lamp and set the place on fire. The wife heads a rescue party and the girl is released just a minute before the storehouse blows up. The money is supposed to be lost, but the sister and her lover, while walking in the woods, find the box containing it, where it has been blown by the explosion. The husband and wife will have nothing to do with it, however, and give it to the young girl and her lover to start housekeeping with. E.

The Dead Soul (Lubin, July 28).—There were possibilities in this three-part drama which unfortunately the director failed to see. There was the chance to make it a convincing picture illustrative of the old days in the merchant marine when brute force was the ruling factor in commanding discipline aboard ship, and when the sailor before the mast was looked upon as of less consequence than the captain's dog. But the director allowed the people in the cast to woefully overact and permitted a characterization, that of the shanghaied minister, ludicrous in its absurdity. To any one who has followed the sea this picture will be looked upon as a good farce comedy. Furthermore, the climax has been poorly handled. In the days which the picture is describing there was no serum for bubonic plague and even if there had been "lime juicers," such as the schooner shown in the picture would not have carried it in their medicine chest. The story deals with a shanghaied minister, who, though made to suffer all manner and kinds of brutality, still endeavors to convert the captain on every occasion, dropping his work on a second's notice to read a passage out of the Bible. After receiving blows enough to kill a typical Jack London abysmic brute, let alone a minister, our hero in the end gives up his life in order to save that of the brute captain by giving him the last dose of a serum for bubonic plague. There was a secondary story of a girl being stolen and sold in the slave market of Algiers which was entirely unnecessary for the exposition of the main story. E.

STUDIO GOSSIP

JESSIE RALPH, who has scored many hits on the stage in character parts, will be seen in Pathe's Gold Rooster play, "The Galloper," by Richard Harding Davis. Donald Mackenzie, who is producing the picture for Pathe, feels that in her he has made a real acquisition, since Miss Ralph is one of those rare players who believe that acting is a profession that requires just as much hard work off the stage as on, and studies every part she has with the view of getting every bit out of it of which it is capable. Miss Ralph had important parts in the following well known recent New York plays: "The Revolt," in support of Helen Ware; "A Rich Man's Son," "Help Wanted," "The Price," and "After Five." Mr. Mackenzie's cast for "The Galloper" is an exceptionally strong one, being headed by Clifton Crawford, and the picture will be finished before Aug. 1, for release in the Fall.

WHILE A SCORE of sturdy mountaineers stood by in horrified silence, fighting to break into the scene and take part in the rescue, Richard Travers, Essanay leading man, rescued five Essanay actresses from the treacherous current of a river near Lookout Mountain, Tenn., while taking a scene for the two-reel film, "Tish's Spy," written by Mary Roberts Rinehart. The mountaineers thought it was a real "rescue," and in trying to aid nearly spoiled the picture. They were finally restrained by other players on the bank. The scene depicts the distress of five girls who, camping, are knocked into the stream while fishing. Travers after a hard fight with the current hauled them out.

HARMON MACGREGOR, the juvenile comedian, makes his first appearance as a film actor when the new Knickerbocker Star feature of "The Tides of Time" is released on Aug. 4. In this feature Mr. MacGregor appears as the leading support to Mary Nash. His role will show him in stages of life from the age of eighteen to eighty-five.

HILDA ENGLUND, a noted dramatic actress, whose association with the plays of Ibsen has won her prominence in this country, England and her own country, Sweden, has been engaged for a group of plays of the great Norwegian dramatist. They will be prepared for consecutive release early next Spring.

SIDNEY OLCOTT is said to be a great stickler for realism in pictures; but a story they are telling about how he made the Irish pictures which Lubin is now releasing tops anything going the rounds of screendom. When he set up his cabin and other practicable properties in Beaufort, County Kerry, he began putting his company, from Valentine Grant, the leading woman, down to the poor, wearied press agent, through a course of "realism sprouts." He even made then speak with a brogue during the scenes, and at all other times, while they remained in Ireland. Sid says that his Americans got into the atmosphere of the story better and did better work; and Miss Grant, while she admits that what Mr. Olcott says may be true, found no lasting benefit save that she can tell an Irish story with a great deal more pleasure to her friends than she could before she was forced to speak the dialect for several weeks.

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FEATURES ON THE MARKET

PARAMOUNT FILM CORPORATION

DATE	PRODUCER	PLAY	STAR	REELS
June 3	Famous Players	Jim the Penman	John Mason	5
June 7	Famous Players	Dawn of a To-morrow	Mary Pickford	5
June 10	Paramount	Brothers Officers	Henry Ainley	5
June 14	Lasky	The Arab	Edgar Selwyn	5
June 17	Famous Players	Clarissa	Hazel Dawn	4
June 21	Famous Players	The Dictator	John Barrymore	
June 24	Morosco	Wild Olive	Myrtle Stedman	
June 28	Lasky	Chimmie Fadden	Victor Moore	
July 1	Famous Players	Little Pal	Mary Pickford	5
July 5	Morosco-Bosworth	Rugmaker's Daughter	Maud Allan	
July 8	Lasky	The Clue	Blanche Sweet	5
July 15	Paramount	The Running Fight	Violet Heming	
July 12	Lasky	Kindling	Charlotte Walker	
July 19	Lasky-Belasco	The Fighting Hope	Laura Hope Crews	
July 26	Famous Players	Seven Sisters	Marguerite Clark	
July 22	Morosco	Kilmeny	Lenore Ulrich	
July 29	Lasky	Puppet Crown	Ina Claire and Carlyle Blackwell	
Aug. 2	Famous Players	Rags	Mary Pickford	
Aug. 5	Famous Players	Mice and Men	Marguerite Clark	5
Aug. 9	Lasky	Secret Orchard	Blanche Sweet	
Aug. 12	Famous Players	Sold	Pauline Frederick	
Aug. 16	Lasky	Marriage of Kitty	Fanny Ward	
Aug. 19	Morosco-Bosworth	Nearly a Lady	Elsie Janis	
Aug. 23	Famous Players	The Dainty Boss	Hazel Dawn	5
Aug. 26	Morosco-Bosworth	Majesty of the Law	George Fawcett	

V-L-S-E, INC.

June 2	Vitagraph	Hearts and the Highway	Lillian Walker and Darwin Karr	5
June 7	Lubin	The Sporting Duchess	Rose Coghlan and Ethel Clayton	5
June 14	Vitagraph	Sins of the Mothers	Anita Stewart and Earle Williams	5
June 21	Essanay	The White Sister	Viola Allen	6
June 28	Selig	The Rosary	Kathlyn Williams	7
July 5	Lubin	The District Attorney	Dorothy Bernard and George Soule Spencer	
July 12	Vitagraph	Crooky Scruggs	Frank Daniels	5
July 19	Essanay	The Blindness of Virtue	Edna Mayo, William Bures, and Johnny Slavin	5
July 26	Selig	A Texas Steer	Tyrone Power	6
Aug. 2	Lubin	The Climbers	Gladys Hanson and Geo. S. Spencer	5
Aug. 9	Vitagraph	Chalice of Courage	Myrtle Gonzalez and William Duncan	5
Aug. 16	Essanay	A Bunch of Keys	June Keith and Johnny Slavin	5
Aug. 23	Selig	House of a Thousand Candles	Grace Darmond and Harry Mestayer	6
Aug. 30	Lubin	Tillie's Tomato Surprise	Marie Dressler	5
Sept. 6	Vitagraph	Mortmain	Robert Edeson	5
Sept. 13	Essanay	The Man Trail		6
Sept. 20	Selig	The Circular Staircase	Stella Roseto and Guy Oliver	6
Sept. 27	Lubin	The Great Ruby	Octavia Handworth and Beatrice Morgan	5

WORLD FILM CORPORATION

June 7	Brady	Little Miss Brown	Vivian Martin
June 14	World	Fine Feathers	Janet Beecher Elaine Hammerstein and Eugene O'Brien
June 21	Shubert	The Moonstone	
June 28	Brady	The Face in the Moonlight	Robert Warwick
July 5	McIntosh	Colonel Carter of Cartersville	Burr McIntosh
July 12	Brady	After Dark	
July 19	Brady	The Cub	Martha Hedman
July 26	Shubert	Marrying Money	Clara Kimball Young
Aug. 2	Shubert	The Little Dutch Girl	Vivian Martin

GENERAL FILM FEATURES.

(Three Parts.)

JUNE.

Essanay. The Coward.
Lubin. The Darkness Before Dawn.
Vitagraph. The Way of the Transgressor.
Edison. The Test.
Selig. How Callahan Cleaned Up Little Hell.
Vitagraph. Love, Snow, and Ice.
Lubin. Courage and the Man.
Kalem. The Haunting Fear.
Kalem. When the Mind Sleeps (Myrtle Tannehill).
Essanay. The Greater Courage.
Lubin. The Insurrection.
Selig. His Father's Rifle.
Edison. The Working of a Miracle.
Vitagraph. Miss Jekyll and Madame Hyde.
Vitagraph. Meet Me at Seven.
Knickerbocker. The Kick Out.
Lubin. The Dream Dance.
Kalem. Honor Thy Father.
Essanay. A Dignified Family.
Kalem. The Bondwoman (Vera Fuller Mellish).
Essanay. Providence and Mrs. Urmy.
Lubin. The Path to the Rainbow.

To July 12.

Selig. The War o' Dreams.
Vitagraph. The Criminal.
Kalem. The Seventh Commandment.
Kalem. Midnight at Maxim's. Four parts.

METRO PICTURES CORP.

May 9 Cora (Rolfe).
May 17 The Middleman (London).
May 24 Four Feathers.
May 31 Her Own Way (Popular Plays and Players), Florence Reed.
June 7 Fighting Bob (Rolfe). Orrin Johnson and Olive Wyndham.
June 14 My Best Girl (Max Figman and Lois Meredith).

UNIVERSAL FILM RELEASES

Monday, Aug. 9.

(Broadway Universal Features) Judy Forgot. Five parts. Com.
(Nestor) Dan Cupid Fixer. Com.

Tuesday, Aug. 10.

(Big U) Where Happiness Dwells. Dr.
(Gold Seal) A Cigarette, That's All. Two parts. Dr.
(Imp) To Frisco, Via the Cartoon Route. Hy Mayer Com. Cartoon.

Wednesday, Aug. 11.

(Animated Weekly) No. 179.
(L-Ko) Hello Bill. Com.
(Victor) Refugee. Two parts. Dr.

Thursday, Aug. 12.

(Big U) His Beloved Violin. Two parts. Dr.
(Laemmle) No release this week.
(Powers) The Elephant Circus. Vaudeville act.
(Powers) Little People in Fur. Ditmars Edu.

Friday, Aug. 13.

(Imp) Driven by Fate. Three parts. Dr.
(Nestor) Lost—Three Teeth. Com.
(Victor) No release this week.

Saturday, Aug. 14.

(Bison) Chasing the Limited. Two parts. Dr.
(Joker) A Dip in the Water. Com.
(Powers) Haunting Winds. Dr.

MUTUAL FILM RELEASES

Monday, Aug. 9.

(Amer.) The Exile of "Bar-K" Ranch. Two parts. Dr.
(Rell.) The Little Orphans. Melodr.
(Rodeo) Aunt Matilda Outwitted. Com.

Tuesday, Aug. 10.

(Beauty) Jimmy on the Job. Com.
(Than.) Cupid in the Olden Time. Split; two parts. Dr. and Fantasy.
(Maj.) The Right to Live. Com.-Dr.

Wednesday, Aug. 11.

(Amer.) Comrades Three. Dr.
(Broncho) Shorty Inherits a Harem. Two parts. Dr.
(Reliance) The Noon Hour. Com. and Dr.

Thursday, Aug. 12.

(Domino) The $100,000 Bill. Two parts. Dr.
(Mutual Weekly) No. 32, 1915.

Friday, Aug. 13.

(Falstaff) Gussie, the Graceful Life Guard. Com.
(Than.) Weighed in the Balance. Dr.

Saturday, Aug. 14.

(Rell.) The Way of a Mother. Two parts. Dr.

LICENSED FILM RELEASES

Monday, Aug. 9.

(Bio.) Her Hidden Life. Dr.
(Ess.) The Bank. Two parts. Com.
(Ess.) The Happy House. Dr.
(Kalem) The Runaway Wife. Four parts. Dr.
(Lubin) The Great Lone Land. Dr.
(Selig) Hearst-Selig News Pictorial, No. 63, 1915.
(Selig) The Face in the Mirror. Two parts. Dr.
(Vita.) What Did He Whisper? Com.

Tuesday, Aug. 10.

(Bio.) The Law of Love. Two parts. Dr.
(Ess.) When My Lady Smiles. Three parts. Dr.
(Kalem) The Winning Wash. Ham and Bud Com.
(Lubin) Horrible Hyde. Com.
(Lubin) Relentless Dalton. Cartoon Com.
(Selig) The Gold Dust and the Squaw. Dr.
(Vita.) Life's Yesterdays. Two parts. Dr.

Wednesday, Aug. 11.

(Edison) Food for King and Riley. Com.
(Ess.) The Fable of "The Tip and the Treasure." Com.
(Kalem) The Riddle of the Rings. Episode No. 4 of the "Mysteries of the Grand Hotel." Two parts. Dr.
(Lubin) Bold Emmett, Ireland's Martyr. Three parts. Dr.
(Vita.) His Fairy Godmother. Com.

Thursday, Aug. 12.

(Bio.) Stronger Than Love. Dr.
(Ess.) The Bell Hop. Western Com.
(Lubin) The Power of Prayer. Two parts. Dr.
(Mina) A Case of Limburger. Com.
(Selig) When Love Is Mocked. Three parts. Dr.
(Selig) Hearst-Selig News Pictorial. No. 64, 1915.
(Vita.) His Bunkie. Melodr.

Friday, Aug. 13.

(Bio.) The Last Drop of Water. Dr. Biograph reissue No. 10.
(Edison) The King of the Wire. Three parts. Dr.
(Ess.) Broncho Billy Steps In. Western Dr.
(Kalem) The Country Girl. Dr. Reissue.
(Lubin) The Deception. Dr.
(Vita.) A Keyboard Strategy. Com.

Saturday, Aug. 14.

(Bio.) The Little Slavey. Dr.
(Edison) A Sprig of Shamrock. Dr.
(Ess.) The Cave on Thunder Cloud. Two parts. Dr.
(Kalem) The Limited's Peril. Episode No. 40 of "The Hazards of Helen" railroad series. Dr.
(Lubin) Her Romeo. Com.
(Selig) The Orangoutang. Dr.
(Vita.) Heavy Villains. Broadway Star Feature. Three parts. Com.

THE PATHE EXCHANGE

Week of Aug. 16.

(Pathe) Romance of Elaine. Dr.
(Victory) The Ingrate. Dr.
(Pathe) Colonel Heeza Liar at the Bat. Cartoon.
(Pathe) An Intimate Study of Birds. Edu.
(Pathe) News. No. 66.
(Pathe) News. No. 67.
(Victory) The Monopolist. Dr.
(Starlight) The Sky the Limit. Com.

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THE MYSTERIOUS PROFESSOR ARNOLD IS VERY MUCH IN EVIDENCE.
The Scene Is from the Twenty-ninth Episode of the Elaine Series.

ALONG THE PACIFIC COAST

(*Continued from page 26.*)

Johnson, the Broadway star, who has already completed one picture under the Ince banner. In the cast with Johnson is Rhea Mitchell.

What ho! The Alhambra Theater is so exclusive. Press representatives' cards are no longer honored, and that is too bad. Cobwebs are not an omen of good luck for a box office.

Jackie Saunders, the Balboa girl, has completed a three-reel picture in which she played a Russian woman of noble birth. The part was especially written for Miss Saunders and gives her exceptional opportunities to display her talents.

Some time ago we received news that Marjorie Rambeau was to appear before the camera for Oliver Morosco. Later reports, however, state that Miss Rambeau is still undecided.

"Waifs" is the title of a story being handled by Director Scott Sidney. This is from the pen of J. C. Hawks. Jane Gray, who has just arrived at Inceville, and William Desmond, formerly a member of the Morosco Stock company, will be featured.

Director Fred Hornby, of the National Film Corporation, has gone back to the days of the tank-town circuit and stranded theatrical troupes to get color for his latest comedy, which he calls "The Barnstormers' Water Loo." Playing leading roles are Rena Rogers, Catherine Johnson, Bill Parsons, Russ Powell, Harry Fisher, and Katherine Griffith.

When Della Brodie, one of the Balboa Company's assistant motion picture directors, was assigned to Sherwood Macdonald, the director strenuously objected to having a member of the weaker sex on his staff. But now that Miss Brodie has worked with him through the production of four feature films, he states "that nothing but marriage or death could influence him to give her up." Miss Brodie is a San Francisco girl, and has won the admiration of everybody by the businesslike way she conducts every transaction in which her company is interested.

Edith Reeves, who has joined the aggregation of Balboa picture players at Long Beach, Cal., is not only a sweet and dainty little woman but is quite a "high brow" as well. Miss Reeves is a direct descendant of Colonel Samuel Paynter, who was Governor of Delaware in 1827. Besides being a member of "The Daughters of the American Revolution," she is a member of the European Society of Philadelphia and was elected the fourth queen of the Asbury Park Carnival. She arrived in southern California in time to be cast in the twelfth of the "Who Pays" series, "Toil and Tyranny."

In the "Who Pays" series of photoplays, the Balboa Company offered a real innovation to the motion picture world. Previous "continued in our next week serials," consisted largely of episodic stuff and thrills strung out for theatric effect. Each of the twelve "Who Pays" installments was a complete story in itself. Much credit for the success of this serial is due to Will N. Ritchy, the Balboa scenario editor, who wrote all but one of the stories and "scenariorized" the entire series.

J. VAN CARTMELL.

LICENSED FILMS

Billy's Heiress (Lubin, July 31).—A single-reel comedy featuring Billy Reeves and Mae Hotely, which is replete with the typical Billy Reeves's brand of humor. The picture was taken at Atlantic City, and some good views of the boardwalk and the inlet are shown. Billy mistakes the maid of an heiress for the heiress, and his attentions are most ardent until he discovers who she really is. He then calmly deserts her after throwing her overboard. He finds the pocketbook of the real heiress, and gives it to another woman. They take a trip on one of the yachts sailing from the inlet, and far out from shore the heiress who happens to be on the same boat recognizes her pocketbook, and Billy in order to save himself from the wrath of the crowd is forced to jump overboard and swim ashore. He is pursued still further, and finally escapes in an aeroplane, but on landing falls in the clutches of the maid, who wreaks her revenge for her unexpected bath. E.

On the Wrong Track (Edison, Aug. 21).—With a slight story written as an exemplification of the principle of "Safety First," this single-reel drama produced in conjunction with the Public Service Corporation of New Jersey is not only interesting, but entertaining. The detailed operation of the fast trolley service between New York and Trenton is shown, and the picture teaches that the percentage of railroad accidents can be greatly reduced by the use of a little care and foresight. The story shows a fight between the crew of a trolley car and two robbers. In the melee the controller is accidentally touched and the car starts off, the combatants, in the strenuousness of the fight, falling off the platform. The car runs wild, and there is great danger of a head-on collision with a special containing a Sunday school excursion when it is pursued and overtaken by one of the employes on a gasoline hand car and the accident just averted. It was produced under the direction of Harry Beaumont. E.

Some Duel (Vitagraph, July 29).—This is an extremely laughable farce-comedy, featuring Hughey Mack, Kate Price, and Flora Finch. A hod-carrier and a French barber pay ardent attentions to coy Flora Finch, who is impartial with her favors. Things finally progress to such a state that the Irishman challenges the Frenchman to a duel. Both arm themselves in characteristic fashion, the Irishman with a hod full of bricks and the Frenchman with rapier and dueling pistol. They met in a large field, but before they can get well started Flora Finch and Kate Price, in the person of a woman to whom the barber has been paying court, appear, and after several minor engagements the affair ends up with a general fracas among all four. E.

Broncho Billy's Surrender (Essanay, July 29).—This single-reel episode in the Broncho Billy series is up to the usual standard of those that have gone before. G. M. Anderson and Marguerite Clayton handle the feature roles in a capable and acceptable manner, and the picture has been staged with the usual wealth of beautiful Western scenery. Owing to the brutality of her husband a young girl takes her child and runs away to the West, where she obtains a position as school teacher. Later Broncho Billy, a bandit, is pursued by the sheriff and wounded in the arm. He takes refuge with the school mistress, and she is successful in putting the sheriff off the trail. Later, her dissolute husband appears, and, after beating his wife, makes way with the child, boarding the stage for the purpose of leaving the town. But it is at that psychological moment that Broncho Billy decides to hold up the stage. He recognizes the child, and takes it back to its mother. He is just in time to run into the sheriff, and is forced to surrender. E.

In the Mountains of Jutland (Kalem, Aug. 20).—A short scenic showing some wonderfully beautiful snow scenes and the various activities necessitated by reindeer farming. The large herds of moving reindeer are especially interesting. On the same reel with The Game of Life. E.

INDEPENDENT FILMS

Pathe News, No. 58.—The official eyewitness at the front has some very interesting views of the army maneuvers in the Argonne region, showing the Spahis, the intrepid East African horsemen, with their beautiful Arab steeds dashing about through this mountainous region. Some good views are also shown of the trench work with the exploding bombs, and the picture also contains the first photographs of the German gas bombs and their manner of operation. These latter are some of the most remarkable photographs of the war. The regular news issue contains views of the Cunard liner *Orduna* recently fired at by a German U-boat; the convention of the Order of the Mystic Shrine at Seattle, Wash.; disastrous flood of the Ottawa River at Lima, Ohio; and Summer styles by Ivan Frank and Company. E.

Pathe News, No. 59. — Interesting and well-photographed news of the week, including a patriotic pageant at Rome, Italy; the arrival of Harry K. Thaw at the home of his mother in Pittsburgh; views of the Standard Oil strike at Bayonne, N. J.; the convention of the Benovolent and Protective Order of Elks at Los Angeles; numerous amusing water scenes under the general title, "Keeping Cool"; and an animated cartoon by the Bray Studios. E.

RENEE KELLY

The Beautiful Star of "Daddy Long Legs"
In the Great Comedy Drama

"All for a Girl"

From the Play by the Famous Author

RUPERT HUGHES

In Five Reels

A REALLY ALL STAR CAST

The cast includes the greatest ensemble of well known actors ever presented in a film, including Miss Kelly, Roy Applegate, E. T. Roseman, Sidney D'Albrook, Jerold Hevener, Frank DeVernon, Sue Balfour, E. G. Longman, Margaret Willard, Al Grady, Bert Tuey and Georgia Harvey. Miss Harvey is the popular comedienne from "The Pink Lady" and makes her film debut in this picture. The newspapers have commented as follows:

DRAMATIC MIRROR: Too much commendation cannot be given for the able manner in which the first production of this new company has been handled, and if they live up to the standard of this picture they will rapidly attain an enviable position in filmdom. Throughout the offering was an example of what skillful direction can do in transferring the written word to the screen, and when this is backed up with photography so clear and distinct that it causes favorable comment, and able, consistent acting, a successful picture is bound to result.

VARIETY: The Mirograph Corporation has every reason to feel mighty proud of this picture from an acting and photographic standpoint. Miss Kelly is a charming actress. The realism of the outdoor pastoral is so close to photographic perfection one would not think of comparisons.

MOVING PICTURE WORLD: Flawless photography makes every scene a delight to the eye. Audiences will like Rupert Hughes' wholesome story. Renee Kelly is the very fresh and engaging star, and she appears equally to advantage as the center of attraction at elaborate social functions, or in the simple garb of a rural maid. There is a charm and a spontaneity about the playing of Miss Kelly that is of particular value in a role of this type.

TELEGRAPH: The new company which made this picture should be congratulated upon achieving a degree of success not often obtained by more pretentious organizations. A cast of good comedians is a rare thing, and each actor in this picture has made his part stand out. The photography deserves special mention.

MOTION PICTURE NEWS: Photographically the subject is not to be criticized, as every scene is clear and well defined. In regard to the selection of correct and telling types they could hardly have done better. From the principals down to the various incidental characters the casting has been exceedingly well done. When the neglect of minor characters often mars it immeasurably one wonders why all producers do not take the care in such matters that the producers of this feature have done.

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H. J. STREYCKMANS, Technical Director

LICENSED FILMS

Snakeville's Twins (Essanay, July 28).—A Victor Potel, Harry Todd, and Margaret Joslin comedy that is amusing in parts. The fair Margaret is the demonstrator of a hair restorer sitting in the window of the country store combing her raven locks. Slippery Slim and Mustang Pete buy copiously of the decoction in order to ingratiate themselves with the fair demonstrator. Another one of the village men, who is compelled by his militant wife to take care of their young hopefuls, and wheel them around in a baby carriage, in order to revenge himself for the butts and gibes hurled at him steals the hair restorer from the pockets of the two Lotharios and substitutes bottles of turpentine in their place. That which follows is extremely ludicrous. E.

The Missing Clue (Vitagraph, July 28).—Though having an absurdly foolish theme for a basis there are several amusing features about this single-reel comedy, especially the dog. A young country girl in love with the village dog catcher suddenly receives a bequest from her deceased aunt and aspires higher in the social scale. Her mother is greatly attached to one of these little curly-haired dogs of the powder puff variety. This dog is stolen by two desperate characters looking for a reward, and the mother becomes prostrated, the doctor saying that she will die unless the dog is found and returned to her. A comedy police force goes on the dog hunt, but the dog catcher is the lucky boy and, returning the powder puff apology for a canine receives the girl in reward. E.

A Perilous Chance (Kalem, Aug. 21).—This episode in the "Hazards of Helen Railroad" Series, featuring Helen Holmes, contains the requisite number of thrills and exciting moments that one has been led to expect in these stories illustrative of the dangers and perils of railroad life. Helen has been warned that three train robbers, who have successfully robbed the express, are hiding in the vicinity of her station. She sees the robbers, and warns the detectives who are pursuing them, but they escape from the trap set for them and board a passing freight. Helen also jumps the train. Engaged in a fight by the train crew, the leader of the bandits throws the valise containing the money into an empty box car, and Helen from the top of the car observes him. With great danger she swings inside the car and obtaining the money jumps from the train. The bandits who have overpowered the train crew see her, and jumping off, pursue her. She reaches the drawbridge just as it is being raised, and, making a leap, grabs it, and is lifted high in the air. Nothing daunted the bandits jump overboard, and, swimming the river, meet her as she comes down the incline. A strenuous fight ensues, which is suddenly ended by the detectives appearing and catching the bandits. E.

Ham at the Beach (Kalem, Aug. 17).—This single-reel "Ham" comedy written and produced by Rube Miller and featuring Lloyd V. Hamilton and Bud Duncan, contains some very good slapstick stuff, and will serve as a laugh provoker for those who delight in this form of humor. Ham and Bud find a large roll of money, and procuring some new clothes go to the beach on pleasure bent. Ham refuses to share with his diminutive partner, and the latter is forced to use strategy to get his share of the money. He steers Ham against a crooked roulette game, and in the excitement steals the roll. Ham pursued by the gambler, takes refuge in the dressing-room of some chorus girls, and, donning a ballet skirt, is forced to do a turn. After numerous exciting and amusing adventures they are at last forced to jump off the end of a pier to escape the ire of the gambler. E.

The Call of Yesterday (Essanay, July 26).—This single-reel drama featuring Ruth Stonehouse and Bryant Washburn is a thoroughly enjoyable and likable picture with some fine photography and good acting. A young college man makes a failure of his chosen profession, and becomes a wandering vagabond. While walking along a country road a wealthy young girl mistakes him for some one she has met years before, and takes him home with her, where he finds that her brother was one of his college friends. They fall in love, and he is instrumental in saving her life when the house catches fire. The dean of the college visits the house, and his real identity is disclosed. With the aid of the dean and the girl's father he gets a new start in life, and finds the road to success and happiness. It is a good story well told and well handled. E.

Susie's Suitors (Lubin, July 27).—Though a master of moving picture technique, Epes W. Sargent, the author of this split-reel comedy, is not exceedingly strong on originality. Nearly everything in this picture is very, very old. A country girl suddenly receives a large fortune, and, discarding the sweetheart of her youth, moves to the city and tries to break into society. She gathers around her a circle of supposedly titled foreigners, but her uncle, the warden of a prison, appears on the scene and recognizes all of them as old jailbirds. The country suitor, one of those young men with a bulldog pertinacity of purpose, refuses to give up his heart's desire, and with the help of the uncle finally wins. On the same reel with The African Hunt. E.

The African Hunt (Lubin, July 27).—A split-reel animated cartoon drawn by Stewart C. Whitman, which shows a hunter leaving by balloon for darkest Africa and his musing adventures with various large and savage denizens of the jungle. On the same reel with Susie's Suitors. E.

The Child, the Dog, and the Villain (Selig, July 27).—The most remarkable thing about this single-reel drama is that it contains a mighty good dog. He has the star part, and handles it in a manner that calls forth enthusiastic admiration. A Western mine owner has trouble with his Mexican laborers, and they try to kidnap his little daughter. A big great Dane her constant companion, effectually drives them off. While he is busy chewing up the Mexicans, the little girl wanders off and falls over a cliff. The dog traces her, and, finding that she is injured, goes for the mother and father and brings them to the spot. E.

The Call of Motherhood (Lubin, July 29).—Shannon Fife has written a good story for this single-reel drama, featuring Crane Wilbur and Mary Charleson. It has been well staged and directed, and the acting and photography are good. A young widow in whom the feeling of motherhood is very strong is driven crazy with grief when her little girl dies. The young physician who has attended the child is a widower with a little child of his own. While insanely wandering around seeking her lost child the insane young girl comes upon the doctor's little girl, and, stealing it, takes it home. The physician who has seen her make way with the child resolves to try an experiment, and leaves the child with the insane person, both in charge of a nurse. The feeling of a baby in her arms gradually restores her reason, and in time the love of both for the child leads to love for each other. E.

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KNICKERBOCKER STAR FEATURES

FOR PHOTOPLAY AUTHORS, REAL AND NEAR

(*Continued from page 30.*)

profession excepting the literary profession. But the value of technical training of authorship is becoming apparent. No amount of training can give a person imagination, humor or emotion. It would be absurd to claim that technique alone can make a great writer. But technique, industry and a painstaking attention to detail will enable the mediocre writer to turn out fairly good stuff in much better shape. And after all, it is the mediocre stories that more frequently occupy the motion picture screen, just as the mediocre people fill the world.

Why start your photoplay with a subtitle? Maybe it is not your fault, but nine out of ten photoplays flashed upon the screen these days start thusly: Title, cast of characters, a sub-title, and then the scenic action. If it is necessary to use a subtitle in the first scene, cut in that subtitle. By the time the audience has all the titles and other reading matter spread out before them they fail to appreciate the real action of the film. Maybe it is the fault of Direction, but the fact remains that sub-titles head nine out of every ten preliminary scenes in photoplays.

The secret of writing comedy? All right. The secret of writing comedy is not in the chases, the falls, the auto races, etc.; it is in the logically developed situation leading to comedy. A good comedy must have a well defined plot to be funny to intelligent people.

NEXT JANIS FILM OFFERING

Elsie Janis is to be seen on the screen again in a new romantic comedy, produced by Bosworth, called "Nearly a Lady." Besides being replete with the usual Elsie Janis stunts, the new offering will show this clever little artist in several new features, including expert swimming, horseback riding and lariat manipulation, including a lariat dance that surprised even the cowboys who saw it. Supporting Miss Janis are Myrtle Stedman, Owen Moore, Frank Elliott, Harry Ham, and Roberta Hickman. "Nearly a Lady" will be released on the Paramount programme Aug. 19.

SUN COMPANY BUSY

War times seem to have no effect on the activities of the newly formed Sun Photoplay Company, of which Arthur Langan and Charlie Thompson are the executives. The latest feature which the Sun folks have announced for State rights release is the five-part production, "The Princess of India," which in addition to its good story is said to abound in spectacular scenes.

FORTHCOMING VITAGRAPH FEATURES

The Vitagraph Company has secured the rights to two stories which will be produced for early release as feature attractions. They are "Black Caesar," an original story by Robert Edgren, and "Masters of Men," Morgan Robertson's thrilling story.

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REVIEWS OF FEATURE FILMS

"THE KING OF THE WIRE"

Three-Part Edison Drama. Released Aug 13. Written and Directed by Ashley Miller.

Colonel Beverly ..... Charles Sutton
Patricia, his daughter ..... Gladys Hulette
The King of the Wire ..... Pat O'Malley
The Reporter ..... Herbert Prior
Senator Strong ..... John Sturgeon

No matter what the exigencies of the manuscript, the Johnny-on-the-spot, particularly of deeds of daring, is Pat O'Malley. This does not pretend to be a chronicle of all his hazardous deeds, we not having seen them all, but we note his advancement from riding motor cycles and cliff-leaping automobiles to an expert tight-rope walker. We have seen a good many amateurs who failed to qualify as has Mr. O'Malley in his balancing novelty. Without doubt when manuscripts call for submarine warriors or dynamite messengers he will prove his eagerness and worth to the extent of cheerfully filling the part, while as for being willing to take a chance, has he not just proved his entire willingness?

Ashley Miller has contrived a most original scenario, one in which pretty little Gladys Hulette is suited, as we have seldom seen her, in a leading part. Gladys Hulette is a child-like creature, and when the author-director plays her in short skirts as a child of twelve she fills the bill as few could. Her delightfully simple expression finds itself right at home. With tumbling tresses and short white dresses she looks the real child. Both Herbert Prior and John Sturgeon work well as the treacherous newspaper man and as the unrelenting Senator of the system.

The beginning of the story is a clear-cut case of a wire performer who is hurt and who, due to the demands of the one-town-a-day schedule, is left behind. His convalescence is cheered by the girl who saw him fall and who awakens in his illiterate soul a desire for learning, and especially the knowledge of print which the girl prizes so highly. So he goes to school, while the girl, her father dead, determines to seek a position with a city newspaper. Her reporter friend, concerning whom she has some misgivings, finds her a small place, and here time passes until the ex-tight-rope walker passes as a young lawyer.

The matter of the child labor law now comes up, and the newspaper girl is sent to secure an interview that the other reporter failed to get. Seeing the impossibility of approaching the well-guarded Senator who is back of the law, she dresses in children's clothes and wins the friendship of his two daughters. In this way she is securely seated on the Senator's knee when another turn of the story brings the newspaper man and a Japanese friend into the room with pistols pointed in the Senator's direction. Their plotted mission is to prevent the passage of the child labor law. The exciting part that follows, however, is worth the slight ambiguity concerning the newspaper man's motives, for the two hold-up gentlemen, having discovered the identity of the girl in the short skirts, decide that she must be detained. Locked in the room to which she has fled, she hears them hammer at the door. The young lawyer now arrives, climbs a pole and balances across the wire to the window, the wire being conveniently placed. Then he carries the girl back, allows her to descend the pole, and starts back again to discourage the Jap, who also develops wire-walking ability and has attempted to follow. The conspirators are taken, the Senator won over to the side of the children, and the young couple overcome their bashfulness enough to embrace.

F.

The Dawn of Freedom (Pathe).—Based on an incident in the history of Switzerland about the time of William Tell, when the Austrians were seeking to conquer this mountain country, this three-part picture is not only exceedingly well produced, but contains some very effective battle pictures and some wonderfully beautiful mountain scenery. Though the story is very slight, it is more than made up for in the able and capable manner in which the ensemble scenes have been staged, and the natural beauty of the rugged mountain scenery of Switzerland. An Austrian force is decimated by the Swiss soldiers, and the leader of the attacking force captured. He is put on parole, but falls in love with the innkeeper's daughter, who later aids him to escape. Some time later as the leader of a new punitive expedition he revisits the inn, and, meeting his sweetheart, renews his protestations of love and devotion. Their rendezvous is on the brow of a high cliff at the base of a shrine, and the innkeeper, stealing up behind them, throws the Austrian over the cliff, dashing him to death on the rocks below. The girl feeling that life is not worth living without her lover jumps after him, and also meets her death.

E.

Max and His Mother-in-Law (Pathe).—Max Linder is featured in this two-part farce-comedy taken in the beautiful region around Chamonix, Switzerland, and we are free to say that it was one of the funniest offerings of this nature that we have ever seen. A young man newly married has great difficulty in getting rid of his mother-in-law, she even going so far as to accompany them on their honeymoon. They go to the Swiss Mountain resort. The things that that poor mother-in-law is made to do are legion, and all of them funny, including a session on the ice, a catastrophe on the coasting hill, and an extremely exciting and ludicrous performance on skis. She is so battered up by this latter performance that she is forced to receive medical attention, and the lovers are at last able to have some time to themselves. To attempt to describe the excruciatingly funny action would be a farce. It is one of those pictures that it so funny that it has to be seen to be appreciated, and is sure to bring down the house wherver shown.

The Righted Wrong (Pathe).—Although the theme of this three-part picture produced in France is very old, still the acting was of such a nature to lift it above the ordinary and make it interesting and enjoyable. Because he has become disgusted with the recklessness and impertinence of his heir, Captain Lindor, the Prince of Rolabria changes his will, leaving all his vast wealth to Diantha, his adpoted daughter. One of the grooms is secretly in love with her, and, when his passion is discovered, he is discharged. Later, while inspecting the stables, the prince is suddenly stricken with heart failure and dies. Norris, his servant, carries him to his apartments, and, after obtaining a copy of the will, notifies the rest of the household of the prince's death. As no will can be found, Captain Lindor becomes pogsessed of the estates, and Diantha is turned out. The new prince is in the power of Norris, who continuously blackmails him. Diantha, an expert high school rider, obtains a position in the same circus that gives employment to her lover, and later they receive information of the existence of a will. Peter, another circus man, is successful in stealing the will from Norris, and Diantha comes into her rights, and marries her lover. The prince commits suicide, and Norris is sent to prison.

E.

When the Light Came In (Lubin, July 21).—Photoscript Editor McCloskey is credited with the adaptation of this two-part play taken from a story called "Busy Fingers." Joseph Kaufman has produced it, and in the cast of principals, besides himself, are Ethel Clayton, Justina Huff, and young Jack McCloskey. As an example of gloom in various degrees this play is, for the moment, distinctive. Ethel Clayton plays the girl, first saddened by the death of her mother, and later permanently distressed by the flirtation of the man she was to marry. The other girl is a happy individual, who proves good company for the man who waits for his fiancee to recover from her mother's death. Finally, she agrees to the marriage, postponed, only to see the man she was to marry kissing the other girl. She returns his ring, and closes the shutters of her house. He marries the other girl, begets a son, and then both father and mother die. For the night until he can be disposed of, the little boy is given to the woman of the darkened house, and his tiny embrace wins her back to the love of life, after which she again consents to having the house shutters unlatched. The offering is striking in its way, and it is well put on.

F.

The Woman (Essanay, July 12).—In this two-part farce-comedy admirers of Charles Chaplin will have an opportunity to see him in an entirely new role, in which he appeared without his hat, his cane, his mustache, or his shoes, although it was necessary for him to appear in all these accessories in the early part of the picture, so that the audience would be able to recognize him. This picture is a refutation of the belief held by many that Charles Chaplin can only do the kind of comedy that he has more or less created, for he opens up a new field of humor for him and one that he should be as successful as the peculiar style that has gained him his immense popularity. In the opening scenes in his natural self he falls in love with a young girl, whose father strenuously objects to his attentions, and in order to escape the parent's wrath he is forced to don feminine attire. He makes such a successful woman that the father is deceived, and flirts outrageously with him, and finally declares his love. In the midst of the declaration, the skirt, fastened by clumsy male hands, drops off, and disillusionment follows with the result that the masquerading lover is thrown bodily from the house.

E.

To Melody a Soul Responds (American, July 14).—Vivian Rich, Joe Galbraith, Jack Richardson, and Ashton Deerholt unite in making this one of the finest yet one-reelers. It is an example of the Flying A, mixture of delicate sentiment accentuated by some excellently worded inserts; the character of the language has seldom been excelled for its poetic fantasy and meaning. It tells the story of the old violinist, whose greatest song is recorded by the phonograph. After his death, the girl having married the phonograph proprietor, discord enters the family and a third-party rupture is threatened, but for the playing of the record, bringing back old memories and alignment to reason. Much double, even triple, photography is afforded, and the picture, besides being prettily set, furnishes some individual examples of fine acting. It is just such a bit of picture sentiment as affords pianists a golden opportunity.

F.

INDEPENDENT FILMS

The Kangaroo at Home (Pathe).—A split-reel educational film showing numerous views of this ungainly denizen of the Australian bush. On the same reel with Pekalongen, A Town in Java.

E.

Pekalongen, A Town in Java (Pathe).—A split-reel scenic showing extensive and comprehensive views of this Javenese town with the peculiar architecture, the beautiful scenery, and the strange manners and customs of the people. On the same reel with The Kangaroo at Home.

E.

WM. CHRISTY CABANNE

Reliance - Majestic - Griffith Features

"THE SISTERS," "THE GREAT LEAP," "THE THREE BROTHERS." By Richard Harding Davis.

"ENOCH ARDEN," based on Lord Tennyson's poem, "THE ABSENTEE," by Frank E. Woods and W. C. Cabanne, featuring Robert Edeson.

"THE FAILURE," by W. C. Cabanne, featuring John Emerson.

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